

**SPECIAL
ISSUE**

HOW TO GET YOUR PHOTOS SEEN

amateur

Saturday 21 September 2013

photographer

HOW TO...

PROMOTE YOUR PICTURES

Creative ideas and practical tips
for publicising your work

www.amateurphotographer.co.uk



HOW TO BUY A PROJECTOR

Buyers' guide to
portable units

GIMMICK OR GENIUS?

Hands-on with the
Sony DSC-QX100.
Convert your
smartphone into a high
performance compact

SOFTWARE TILT & SHIFT

Advanced technique
using selective
blurring effects

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PREMIER DEALER EVENTS

AUTUMN 2013

IN-STORE EVENTS (SEPTEMBER):

- Friday 13th:** London Camera Exchange - Bristol
- Saturday 14th:** Park Cameras - Burgess Hill
SRS - Watford
CameraWorld - London
- Wednesday 18th:** Ffordes Photographic - By Beauly
London Camera Exchange - The Strand
- Thursday 19th:** Jessops - Oxford Street, London
Merchant City Cameras - Glasgow
- Friday 20th:** Wilkinson Cameras - Liverpool
- Saturday 21st:** Clifton Cameras - Dursley
London Camera Exchange - Colchester
Harrison Cameras - Sheffield
- Saturday 28th:** Warehouse Express - Norwich

MAJOR 6-DAY EXHIBITION, EVENT & WORKSHOPS

Wednesday 18th to Monday 23rd
The Loading Bay Gallery, Dray Walk, (Old Truman Brewery),
Brick Lane, E1 6NJ, London

See what the new OM-D can do and try it out.

For more information about our events follow us on Twitter [@OlympusUK](#) and Facebook [facebook.com/OlympusUK](#)

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Amateur Photographer For everyone who loves photography

RECENTLY, I was shown a range of lab-produced photo books by a nice man who was trying to sell me the idea of reviewing the service for the magazine. I admired the different sizes and forms the books took, and considered whether I preferred the gloss or the matt finish and whether they really delivered respectable value for money. I have to say I was quite taken by them and, as well as determining how they might suit you, dear readers, I have to admit I imagined some of my own pictures printed on the not-too-stippled matt-finished pages.

Afterwards, I discussed my ambitions with my wife. She laughed, and asked when I was going to print the pictures from last year's holiday. And those from

this summer, our sons' birthdays, and those of her sister's new baby.

She is, I'm afraid, as distressingly right as usual, and I really must pay more attention to finishing the jobs I start. A picture's final destination isn't the hard drive. If no one can see or enjoy service from an image, it might just as well have not been taken. The shutter is the beginning, and the hard drive only a middle that demands a fitting end for good photos.

Must try harder in future.



Damien Demolder
Editor

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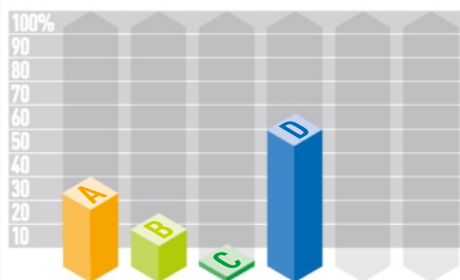
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THE AP READERS' POLL

IN AP 31 AUGUST WE ASKED...

What inspires you to take a photograph?



YOU ANSWERED...

A Anything and everything	30%
B Seeing something new	13%
C Experimenting with a new feature on my camera	1%
D All of the above	56%

THIS WEEK WE ASK...

Have you ever made a photo book?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP test reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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• E-M1 designed for CSC and DSLR lenses • No DSLR on horizon

HAS OLYMPUS E-M1 ENDED FIRM'S DSLR HISTORY?

OLYMPUS'S DSLR days may be over as the firm unveils the OM-D E-M1, a compact system camera designed to optimise AF for micro four thirds and four thirds lenses.

Developed as a successor to the Olympus E-5 DSLR, the E-M1 (pictured) is designed for use with four thirds lenses via a £179 adapter, which Olympus has pledged to give away free to existing E-system camera owners.

The E-M1 is compatible with 63 existing Olympus lenses (the current E-M5 will continue).

The move comes a year after Olympus said it was working on a body to 'fully utilise' the focusing performance of its four thirds lenses after years of speculation over the future of its E-system. Olympus said it was responding to calls from E-system devotees who wanted to make the most of their 'high-grade' lenses.

Asked at a recent press conference whether the move spells the end of Olympus DSLRs, Michael Guthmann, product manager for Pen, OM-D and DSLRs, replied: 'We see the E-M1 as a successor to



the E-5. We have no plan at the moment to develop a DSLR.'

There are tens of thousands of four thirds users worldwide, estimates UK consumer products marketing manager Mark Thackara, who said Olympus has been working on the project for three years.

Housed in a 'rigid magnesium body', the E-M1 boasts Olympus's 'fastest-ever' AF system, called Dual Fast AF.

'The camera detects which sort of lens you are using and switches automatically to the

more suitable AF technology – either phase detection [for four thirds] or contrast AF [micro four thirds],' explained the firm in a statement.

'Both AF technologies can accurately focus on any one of 37 focus points to pick out, for example, a single stallion among stampeding horses, or [focus] on 81 target areas to automatically track the whole herd.'

However, the E-M1 will not detect the type of AF that should be used if a non-Olympus lens is attached.

The E-M1 features a new 16-million-pixel Live MOS imaging sensor, a 'next-generation' TruePic VII image processor and a tilting 3in monitor. Also on board is five-axis image stabilisation and a top ISO of 25,600.

The E-M1 also features a 2.36-million-dot EVF, the brightness of which can be set to automatically adjust according to light conditions.

Users can tailor the EVF display to suit their own colour preferences by adjusting hue and saturation levels via four presets.

The E-M1 is the first Olympus camera not to feature a low-pass filter on the sensor – a move also adopted by other camera makers to help boost image quality.

Other features include built-in Wi-Fi, a burst rate of around 10 frames per second shooting, plus 12 art filters and an HDR preview mode.

Olympus also claims that noise reduction has been improved in the E-M1.

The E-M1 is due out in mid-October, priced £1,299 body only.

SNAP SHOTS

● Dixons is to sell its 'loss-making' online store Pixmania to a German company. Dixons Retail, which runs Currys and PC World, says it has received an 'irrevocable offer' for Pixmania – which is based in France – from mutares AG, a German industrial holding company. Meanwhile, Dixons reported a 6% sales rise in the UK and Ireland for the three months ended 31 July 2013.

● Two new portable flash systems have been launched by Calumet. The Genesis GF200, designed to deliver 200W power, and the 400W GF400 cost £285 and £385 respectively. Both are built to be used with the PowerPort Duo 1000, a rechargeable battery pack costing £127. Visit www.calumetphoto.co.uk for more details.

RICOH UNVEILS 360° CAMERA

A CAMERA designed to capture a 'fully spherical' scene in one shot has been unveiled by Ricoh.

First shown at the CES show in January, the Ricoh Theta costs £329 and can be ordered from this month.

The palm-sized device features a twin-lens, folded, optical system designed to 'capture the scene around, above and below the device, in one shot'.

The Theta, launched at the IFA consumer electronics show

in Berlin, Germany, allows users to transfer images via Wi-Fi to iPhone 4S and iPhone 5 smartphones running iOS 6.0 or above.

Images can be uploaded to theta360.com and shared on social networks such as Facebook and Twitter.

Exposure control is automatic. Features include exposure compensation and a minimum shooting distance of 10cm.

For further details visit theta360.com.



Do you have a story?

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amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

**Wednesday
18 September**

EXHIBITION War Story:

Supplying Frontline Afghanistan, until 27 April 2014 at the Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk.

EXHIBITION Dan Budnik – Marching to the Freedom Dream, until 21 September at Trolley Books, London W1W 7EG. Tel: 0207 729 6591. Visit www.trolleybooks.com.



© RICHARD SHAW IWM

Thursday 19 September

EXHIBITION 2020Vision (wildlife images), until 30 September in the grounds of Blair Castle, Pitlochry, Perthshire, PH18 5TL. Tel: 01796 481207. Visit www.2020v.org. **DON'T MISS** North Helford Wildlife Walk (2pm–4pm) at Glendurgan Garden, Mawnan Smith, Cornwall TR11 5JZ. Tel: 01326 252021. Visit www.nationaltrust.org.uk.

Friday 20 September

EXHIBITION Pierdom by Simon Roberts, until 12 October at Flowers Gallery, London E2 8DP. Tel: 0207 439 7777. Visit www.flowersgallery.com.

EXHIBITION Somewhere in England: Portraits of Americans in Britain 1942–1945, until 31 December at IWM Duxford, Cambridgeshire CB22 4QR. Tel: 01223 835 000. Visit www.iwm.org.uk.

Saturday 21 September

EXHIBITION Street Life, Instantaneous (photos of Newcastle in the 1890s) by Edgar G Lee, until 12 October at Side Gallery, Newcastle-upon-Tyne NE1 3JE. Tel: 0191 232 2208. Visit www.amber-online.com.

EXHIBITION A Clarion Call by Arwyn Bailey, until 30 September at Rhubarb & Custard Photo Gallery, Berkshire SL4 6DB. Tel: 01753 860 996. Visit www.rhubarbandcustard.com.

Sunday 22 September



© HENRY REICHHOLD

EXHIBITION A Room with a View by travel photographer Henry Reichhold, until end of November, at Heathrow Terminal 5 departures. **EXHIBITION** Trailblazers by Anita Corbin until 29 September at the Discovery Museum, Tyne & Wear NE1 4JA. Tel: 0191 232 6789. Visit www.twmuseums.org.uk.

Monday 23 September

DON'T MISS Great British Walk – taking in scenery around Badbury and High Wood (11am–1pm, meet in Badbury Rings car park) at Kingston Lacy, Wimborne Minster, Devon BH21 4EA. Tel: 01202 883402. Visit www.nationaltrust.org.uk. **EXHIBITION** on scientific photography by Royal Photographic Society and the Science and Technology Facilities Council, until 30 September at Great North Museum: Hancock, Tyne and Wear NE2 4PT. Tel: 0191 222 6765. Visit www.twmuseums.org.uk.

Tuesday 24 September LATEST AP ON SALE

DON'T MISS Photography Workshop (10.30am–4.30pm, cost £17.50) at Greenway, Galmpton, Devon TQ5 0ES. Tel: 01803 842382. Visit www.nationaltrust.org.uk. **EXHIBITION** The Home Front by Melanie Friend, until 23 November at Impressions Gallery, West Yorkshire BD1 1SD. Tel: 01274 737 843. Visit www.impressions-gallery.com.

JESSOPS' ADMINISTRATORS CLOCK UP £2M FEES

ADMINISTRATORS for Jessops' former owners have clocked up more than £2 million in fees since the chain collapsed in January.

Thousands of customers were owed more than £1 million when Jessops closed its 187 stores on 11 January and around 1,500 staff lost their jobs.

Unsecured creditors have lodged £48.8m in claims, but former customers face not receiving any money.

The business has since been taken over by entrepreneur Peter Jones, who has so far opened 28 Jessops stores and is eyeing up expansion into Europe.

To date, staff at PriceWaterhouseCoopers (PwC) have incurred £2.2m in chargeable time for more than 7,500 hours of work to deal with the affairs of the business under its former bosses.

Administrators' fees are generally paid from the company's assets.

The accountancy firm says its fee 'does not necessarily reflect the amount that will be drawn as remuneration for this period in due course'.

PwC staff have so far been paid £634,483, according to a list of expenses for the period 9 January–8 July, which is contained in records held at Companies House.

The 'progress report' for JGLCC Camera Company Limited (formerly The Jessop Group Limited), published recently, shows that administrators have spent around £5 million in costs since the retailer's collapse.

Expenses include £358,271 from a firm



© CHRIS CHESMAN

Jessops' former flagship store in New Oxford Street, London, is now a Morrisons

advising on store closure management and more than £167,000 on legal advice.

More than £200,000 has been spent on storage costs and 88,000 on security.

Cleaning and site clearance expenses have amounted to more than £38,000, while collection and destruction of data alone cost around £18,000. Postage costs have exceeded £13,000.

Meanwhile, PwC says it has dealt with around 18,000 orders and more than 1,000 'repaired items' that were collected to be returned to customers.

At the time of its demise under former owners, Jessops owed around £80m, including around £20m to Canon and Nikon.

Its bank HSBC was owed £28m, but faces a 'significant shortfall', says PwC.

UK SHOW FOR PULITZER PHOTOGRAPHER

PHOTOGRAPHS by a Pulitzer Prize-winning photojournalist, who was among dozens of photographers to be sensationally laid off at a US newspaper, are being exhibited in London until October.

John H White was among 28 *Chicago Sun-Times* photography staff left stunned when the paper reportedly axed its entire full-time photography team, prompting an angry reaction from fellow photographers.



© JOHN H WHITE

White, a staff photographer at the *Chicago Sun-Times* for 35 years, fell victim to the newspaper's move towards online video captured by reporters with iPhones rather than photographers (see *News*, AP 13 July).

White, who is hailed as a photojournalism icon, won a Pulitzer Prize in 1982.

A spokesperson for the Daniel Blau gallery in London, where White's images are being shown until 5 October, said: 'The controversial dissolution of the *Sun-Times* photography department earlier this year stirred up much debate regarding the significance of photojournalism.'

'We are therefore particularly pleased to present this exhibition of works by one of the world's most influential photojournalists, as a testament to the enduring importance of this occupation.'

Called *Chicago*, the exhibition will focus on images depicting life for families in Chicago housing projects during the 1980s. Visit www.danielblau.com/london for details.

SNAP SHOTS

● A former curator at the J Paul Getty Museum in Los Angeles, USA, has been appointed the new international photography curator at the Scottish National Portrait Gallery in Edinburgh. Anne Lyden said she was delighted to be joining the National galleries of Scotland. She added: 'The strength of the holdings, from the early history of photography to contemporary, together with the representation of Scottish art and that from around the world, excites me.'

● A new range of 'long-lasting' rechargeable lithium-ion batteries for Nikon and Canon DSLRs has been launched by Hähnel Industries. The HLX-E6 and HLX-E8 for Canon cost £49.99 and £39.99 respectively, while the Nikon HLX-EL14 and HLX-EL15 for Nikon DSLRs are priced at £44.99 and £59.99. Hähnel claims that the HLX-E6 produces '24% more shots' than the original [Canon] LP-E6 battery, for example. For details visit www.hahnel.ie.



Do you have a story?

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NIKON ADDS EVF TO P7800

NIKON is set to replace its Coolpix P7700 compact camera with the enthusiast-level P7800, which includes an electronic viewfinder (EVF) after demand from customers.

The Coolpix P7800 features the same 1/1.7in CMOS imaging sensor and 7.1x, 28–200mm equivalent, f/2.4 lens as its predecessor.

However, it now includes a built-in EVF.

'We have really listened to our customers and feedback from [magazine and website] reviews,' said James Loader, Nikon UK's senior product manager for consumer products.

Describing the P7800 as an SLR user's 'compact friend,' he added: 'Hopefully we have nailed down what the customer really wants in this [market] segment.'

Its 3in, 921,000-dot, vari-angle LCD screen is now designed to allow the photographer to increase brightness when using the camera outside.

The 12-million-pixel model includes a raw-file option and is built to be able to



shoot at up to eight frames per second.

The Coolpix P7800 is due to go on sale on 26 September, priced £499.99.

● Nikon has also unveiled a 'sleek and portable' LED light for Nikon 1 system cameras and Coolpix models, called the LD-1000.

Priced £119.99, and due out later this year, the LD-1000 is hailed as 'a great way to add a creative touch to photos or movies when shooting from close-up'.

The light is designed to be attached to a camera's tripod socket using the supplied bracket and two screws.

NEW FRAUD CHARGES REAWAKEN OLYMPUS SCANDAL

BRITAIN'S Serious Fraud Office (SFO) is to prosecute Olympus over the financial scandal that rocked the camera company in 2011.

Olympus whistleblower Michael Woodford, who was based in Japan, was sacked after raising suspicions over \$687 million in advisory fees paid in connection with Olympus's acquisition of UK medical firm Gyrus Group Ltd in 2008.

The Gyrus fee triggered suspicions of wrongdoing because it represented around 35% of the entire value of the \$2 billion Gyrus takeover.

The fee was suspected of links to a firm based in the Cayman Islands and was a key focus of wider investigations.

Olympus later admitted to using a complex web of financial transactions to help cover up huge investment losses in its accounts.

The alleged accounting offences relating to Gyrus are said to have taken place between April 2010 and March 2011.

The firms have been charged with offences of making a 'misleading, false or deceptive' statement to an auditor under the UK Companies Act of 2006.

Gyrus Group faces four criminal charges and Olympus one charge.

The SFO launched its investigation after Woodford (pictured), former Olympus

president and CEO, submitted documents to its offices in London shortly after he was fired in October 2011.

The firm says the 'financial impact of this prosecution on Olympus Group's business is unclear', given 'it is difficult to predict the outcome of this matter or estimate the level of fines that may be imposed on the company and GGL'.

Earlier this year, former Olympus president Tsuyoshi Kikukawa, along with former executive vice-president Hisashi Mori and Hideo Yamada, a former Olympus auditor, were given suspended jail sentences.

Whistleblower Michael Woodford



© CHRIS CHEESMAN



© CORINNE DAY

EARLY KATE MOSS PICTURE ON SALE

AN EARLY portrait of supermodel Kate Moss is set to star at a fundraising auction for cancer charity Macmillan.

The image, captured by fashion photographer Corinne Day in 1991, will be up for grabs alongside the work of photographers Mary McCartney and Rankin at the Macmillan De-Longhi Art Auction.

The b&w print, entitled 'Modern Life is Rubbish', measures 30.5x22.9cm.

Corinne Day, a self-taught photographer who died in 2010, once said: 'Photography is getting as close as you can to real life, showing us things we don't normally see.'

'These are people's most intimate moments, and sometimes intimacy is sad.'

The sale takes place at the Royal College of Art in South Kensington, London.

Bidding opens on 20 September and items go under the hammer at a VIP event on 23 September.

FUJI POISED TO DEBUT DELAYED 23MM LENS

FUJIFILM has confirmed that its delayed 23mm f/1.4 lens for compact system cameras will be launched next month.

Fuji has previously said it had expected to launch a 23mm f/1.4 lens earlier this year.

The Fujinon XF 23mm f/1.4 R is designed to produce the 35mm viewing angle equivalent of a 35mm lens.

The seven-blade-diaphragm optic boasts a minimum focusing distance of around 28cm and is ideal for close-up shots, according to Fuji.

The 300g lens is due to go on sale in October, priced £849.99.

In the spring, Fuji stressed the importance of making its customers aware that the company plans to have a range of Fujinon lenses as part of its X-mount compact camera system.

AP
THIS
WEEK
IN...

1916

'It is to be hoped that the history of photography, when it comes to be written, will include a chapter on fakes, including the role which faking has played in the war,' observed AP this week in 1916. The journal's *Topics of the Week* section alluded to a case where a faked photograph 'of our brave Bavarians driving the Highlanders into the sea at Aberdeen' had apparently been circulated as part of German propaganda, although it seems the fog of war had rendered the facts somewhat hazy. AP also alerted readers to the 'most popular picture of the Kaiser in Germany, showing him embracing his grandson [which] is said to be a fake in the sense that it is a composite picture'. AP said faking takes on many forms – and was not confined to the Germans – ranging from faking that 'sins only against taste' to faking that is 'distinctly libellous and criminal'.

It is to be hoped that the history of photography, when it comes to be written, will include a chapter on fakes, including the role which faking has played in the war. It has lately been stated in Scotland that a faked photograph of "our brave Bavarians driving the Highlanders into the sea at Aberdeen" has been circulated as part of German propaganda in some remote States, but the facts appear to be a little uncertain in some particulars. The Teutonic genius, however, runs easily to fakes. The most popular picture of the Kaiser in Germany, showing him embracing his grandson, is said to be a fake in the sense that it is a composite picture; but in view of the liberties which have been taken with our own royalties, we can scarcely throw stones even at German studios. There are many kinds of faking. There is faking which is more or less innocent, transparent, or comic, faking which sins only against taste, and faking which is distinctly libellous and criminal.

CLUBNEWS

Club news from around the country

GRANGE & DISTRICT PHOTOGRAPHIC SOCIETY

Gwynn Robinson FRPS is due to give a talk on 7 October entitled *Photography – what is it really about?* The society, which is based at Grange-over-Sands, Cumbria, says the event will explore how photographers learn to see and visually express themselves. It will deal with the 'practicalities and thinking behind getting those great shots'. For details of the club – which was formed in 1903 and is set to resume its weekly meetings on the day of the talk – visit www.grangephotographicsociety.co.uk.

SNAP SHOTS

● Canon has updated its all-in-one printer line-up with a trio of models each boasting a two picolitre droplet size. The range includes the Pixma MG3550, which features Wi-Fi connectivity and costs £69.99. The MG3550 is due out in September, alongside the newly designed Pixma MG2450 and MG2550, both priced £49.99.

● The 'mystery photographer' behind a collection of lantern slides discovered in a deanery in the Republic of Ireland has been identified as a 'soap maker' from County Tyrone, reports the BBC. David Brown is thought to have taken the images on his travels to the Middle East more than 100 years ago, but it is not known how the images ended up in Kiltaloe, County Limerick.



24-360mm (equivalent) zoom

NEW RICOH COMPACT SPORTS 15x LENS

RICOH has unveiled a new digital compact, the HZ15, featuring a 24-360mm (35mm equivalent) zoom.

The HZ15 features a 16-million-pixel, 1/2.3in CCD imaging sensor and a 3in LCD monitor with a resolution of around 230,000 dots.

The 10-elements-in-nine-groups lens includes five aspherical elements and has a maximum aperture of f/3.3.

The HZ15 captures JPEG-format image files and boasts a minimum macro shooting distance of 3cm.

Also on board are 20 scene modes and exposure compensation of $\pm 2EV$ (in 1/3EV steps).

Powered by a rechargeable lithium-ion battery, the Ricoh HZ15 is due out at the end of September at a price to be announced.



Olivier Morin (left) used a Nikon D4 with 24-70mm f/2.8 lens to capture his now-famous shot of Usain Bolt

PHOTOGRAPHER MEETS BOLT OVER LIGHTNING PIC

A PHOTOGRAPHER'S dream came true when Usain Bolt signed his famous image of the athlete that depicts him framed by a bolt of lightning (see *News*, AP 31 August).

Photographer Olivier Morin finally met up with

the sprinting champion, who offered to sign prints of the photo that made headlines worldwide.

Last month, Morin, who works for French news agency AFP, spoke of his shock at the global interest generated by the picture, which he captured at the World Athletics Championships in Moscow.

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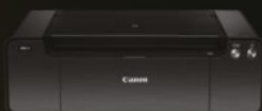
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YouTube



Above: Each of the QX models has a zoom control and a shutter button on the barrel

Below: The smartphone clamps are fitted into an adapter that covers the battery and Micro SD compartments

AP hands-on

Sony Cyber-shot DSC-QX10 and DSC-QX100

Possibly the most innovative pair of cameras we have seen in a long time, **Sony's Cyber-shot DSC-QX10 and DSC-QX100** rely on a smartphone as a viewing device. **Richard Sibley** gives his first thoughts on the new cameras

A DIGITAL camera that comes without any way of composing or reviewing images may seem like an illogical concept, but the Sony Cyber-shot DSC-QX10 and DSC-QX100 instead rely on the high-resolution LCD screens that many of us now carry in our pockets.

By way of a Wi-Fi connection, both QX cameras are able to link directly to a smartphone or tablet running the Sony PlayMemories Mobile app. Using this app, which is available for Apple iOS and Android devices, a live view of the scene can be displayed on the phone's screen, as well as menus for changing various shooting

and exposure settings. In effect, the QX camera module and smartphone combine to become a compact camera.

FEATURES

Before we examine the details of the QX10 and QX100, it is important to understand why these two cameras might appeal to photographers. The QX10 features an 18.2-million-pixel, 1/2.3in standard compact-camera-sized Sony Exmor R CMOS sensor, with a 10x optical zoom lens equivalent to 25–250mm on a 35mm camera. In effect, it is a reasonably well-specified consumer compact camera.

'I think the QX10 in particular will be very popular among consumers because of its size and price'

However, the QX100 is even more intriguing. It uses the same 20.2-million-pixel, 1in Exmor R CMOS sensor as the excellent Cyber-shot DSC-RX100 II. In fact, the QX100 also has the same 28–100mm (equivalent) f/1.8–4.9 Carl Zeiss Vario-Sonnar T* lens as the RX100 II. It is these core features that make the RX100 II the highest-scoring compact camera we have tested at AP.

Even more compelling are the prices. The QX10 is set to cost around £179 and the QX100 around £399 – some £230 less than the RX100 II. Both will be available at the end of September. However, the QX100 lacks the ability to shoot raw files, which the RX100 II can.

In construction, both the QX10 and QX100 are very similar. The lenses of both are optically stabilised and use contrast-detection AF. On the outside of the barrel, each camera has a shutter button and a zoom toggle control on the side, as well as a power switch and a battery indicator. The cameras store images on a Micro SD memory card and are charged via a Micro USB socket, with the battery under a sliding panel at the rear of the unit.

However, it is how the cameras work with a smartphone or tablet that will be the key to their success.

AT A GLANCE

- 18.2-million-pixel, 1/2.3in Exmor R CMOS sensor (QX10); 20.2-million-pixel, 1in Exmor R CMOS sensor (QX100)
- 10x optical zoom (QX10); 3.6x optical zoom (QX100)
- RRP £179 (QX10); £399 (QX100)

IN USE

Connecting the devices via Near Field Communication (NFC) is straightforward, and even connecting manually isn't difficult. Each of the cameras has an attachment at the rear with spring-loaded arms that grip either side of a smartphone. This makes the cameras compatible with more than just Sony devices. In fact, any smartphone 54–75mm wide and up to 13mm thick can be used. We tried the cameras on a number of phones in the AP office and had no problem attaching them, even to phones that were in cases. A case has even been made specifically for the Sony Xperia Z1 phone that allows these cameras to be twist-locked, just like mounting a lens to a system camera.

When attached via its standard grip, the QX cameras offer a similar experience to

holding and shooting using a compact or small system camera. However, the camera doesn't have to be mounted in order to operate. Since the camera uses Wi-Fi to connect to a smart device, no physical connection is necessary. You can hold the camera in one hand and a phone in the other, or set the camera up and retreat to a distance of up to 10m and shoot remotely, in exactly the same way as you might with the Wi-Fi capabilities we are currently seeing in nearly all cameras.

With the QX10 being the smaller of the two cameras, it feels a little more at home when mounted on a phone. The QX100 doesn't feel awful, but for confidence I found that I really had to support the QX100 with my left hand, just like when shooting with a system camera.

My biggest concern was with any lag between the camera and the on-screen live view on the phone. While it did lag for a fraction of a second, it wasn't too bad. Using the shutter button on the camera rather than on the on-screen display also removes any lag when shooting. Once shot, images can either be sent to the phone as 2-million-pixel images with the full-resolution files saved to the camera's Micro SD card, or full-resolution images can be transferred, although this takes up a lot more space on the phone's internal memory.



Above: With the adapter fitted, the QX cameras can be clamped to most Android or Apple smartphones, and the phone screen used to control, preview and review

FIRST IMPRESSIONS

With most photographs being taken on a smartphone these days, Sony has come up with a unique approach that addresses the issue of phones lacking the ability to take really high-quality images and having no zoom. Once the images are on a smartphone, they can be edited and uploaded using the full variety of apps, and from what I have seen I think the QX10 in particular will be very popular among consumers due to its size and price.

It would be easy to dismiss the two QX cameras as simply devices that will be used by consumers instead of a mobile phone or a compact camera, but the QX100, with its high-quality lens and sensor, warrants the attention of enthusiasts too. Its price is also appealing, given the cost of the RX100 II, although it isn't really that much smaller to carry around and it does lack the ability to shoot raw files.

If the image quality of the QX100 can match that of the RX100 II, and if

it handles well in real-world use, then there may well be more than a few photographers opting to put a QX100 in their pocket when they go out for the day. Look out for a full test of the cameras in a forthcoming issue. **AP**

Right: The QX100 is somewhat larger than the compact-sensor QX10, allowing for a f/1.8 maximum aperture



APReview

The latest photography books, exhibitions and websites. By Jon Stapley



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André Kertész: Paris, Autumn 1963

By André Kertész. Flammarion, £24.95, hardback, 80 pages, ISBN 978-2-0802-0155-3

FOLLOWING his return to Paris in 1963, André Kertész produced more than 1,500 negatives and 313 colour slides, from which he selected 59 of the best and crafted them into a blueprint for a book. This volume is that book, released for the first time as he originally intended. The 59 superb street shots are an absolute pleasure. Kertész had a peerless eye, and a city like Paris was the perfect canvas and

playground. This is what's most pleasing about the images – the balance struck between their technical proficiency and the sense of playfulness. An image of two near-symmetrically dressed couples caught kissing on benches along a path lined with gnarled trees (above) is a perfect example. This collection is an absolute joy.



BOOK



© ANDRÉ KERTÉSZ

CONDENSED READING

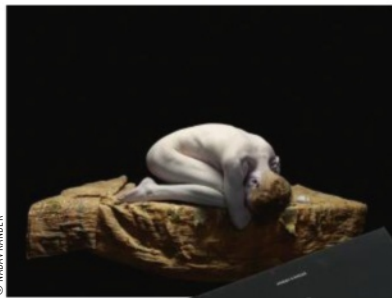
A round-up of the latest photography books on the market

EXHIBITION

Pentti Sammallahti: Here, Far Away

10 October-5 January 2014. The Photographers' Gallery, 16-18 Ramillies Street, London W1F 7LW. Tel: 0207 087 9300. Website: www.thephotographersgallery.org.uk. Open Mon-Wed, Fri, Sat 10am-6pm, Thurs 10am-8pm, Sun 11.30am-6pm. Admission free

WE FEATURED the Pentti Sammallahti's wondrous *Here, Far Away* book in AP 23 February, and now, thanks to the Photographers' Gallery, there's a chance to see it for yourself. If for some reason you didn't read our feature or buy the book, then you owe it to yourself to make the trip. Sammallahti's scenes, from such far-flung places as Russia, Japan and his native Finland, are exceptional – sometimes desolate and haunting, while others are interrupted by the often-humorous presence of humans and animals. His compositions are absolutely pitch-perfect, and especially impressive given the brevity of some of the moments he captures. A meticulous producer of his own prints, Sammallahti masters tone and texture to create something simultaneously uplifting and melancholic.



Bodies. 6 Women, 1 Man.

By Nadav Kander
Hatje Cantz, £55,
hardback, 136 pages,
ISBN 978-3-7757-3449-3

WHILE the blunt, literal title of this book gives some indication of what to expect within, anyone who knows Nadav Kander's work will not take too much for granted. The book contains seven bodies, yes, but they are presented in a manner quite unlike that which you may have seen before. Declothed and painted chalk white, the figures are contorted into ungainly poses and turned away from the camera, maintaining a constant distance between viewer and subject. A conversation appended to the end of the book between Kander, Peter Aspdén and Charles Pickstone puts a little meat on the bones, as it were, and gives us some insight into the artist's thought process.

BOOK



www.varioussmallfires.co.uk

EDITED by photographer Thierry Bal, Various Small Fires focuses on photography from a visual arts perspective, providing a source for history and critique. The site is home to a series called 'One Photograph', in which various writers examine a single photographic image and use it as a springboard to discuss the larger roles and functions of a photograph. So far comprising 17 entries, the series is broad in its inspiration and the authors get impressively in-depth with their critique. The posts aren't exactly frequent, averaging maybe once a month, but they certainly are thorough. There are no placeholder updates or quick dashed-off fillers – some of these pieces feel like whole chapters of books.



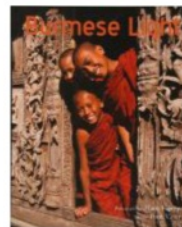
WEBSITE

● LES TORTURES VOLONTAIRES

by Annette Messenger, £45 Annette Messenger's 1972 series focused on the phrase 'Beauty knows no pain'. It's got plenty of unpleasant ramifications when you stop to think about it, and these are precisely what Messenger goes for. She re-imagines popular beauty and health treatments in the context of torture devices, creating images that are simultaneously black, disturbing and almost absurdly comic. Messenger drops into this edition to provide a little commentary on her series, and you can't help but wish she'd say a little more.

● **BURMESE LIGHT** by Hans Kemp and Tom Vater, £22 Burma may not get the kind of press many tourist spots do, but it's a beautiful place with a rich history. The travels of photographer Hans Kemp and writer Tom Vater have resulted in this book, a collection of thoughts and images from around the entire country. The photography runs the gamut. There are some great shots and some quite poor ones. As a subject, though, Burma is easy to flatter, and plenty of images throughout will make you stop and stare.

● **WANT: KASMIN'S POSTCARDS** by John Kasmin, £9.99 Art dealer John Kasmin has amassed a collection of vintage photographic postcards from around the world that feature images of begging, a popular motif in the early 20th century. Here he collects them together and provides a little commentary that explains why such a bizarre-seeming theme enjoyed such popularity. It's an unusual and absorbing subject.



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Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 8GB media card*



A CORNUCOPIA OF CAMERAS

I have been reading a lot of letters about brand loyalty recently and have decided to stick my oar in. I am a Canon man. I love Canon, from my Canonettes to my EFs, FTs, A-series and T-series cameras, my EOS 3, D60 and 7D, my BL and FD lenses – yes, I'm a real Canon man!

But hang on a minute, I'm a Minolta man. I love Minolta, from my SRs and SRTs to my Hi-matics, XM and my XE, my Dynax and SI-series cameras – yes, I'm a real Minolta man!

But what about my Mamiya, Nikon and Olympus cameras, or my Tamron, Tokina and Vivitar lenses? Whether large format, 120, 35mm, 110, alternative process or digital, I enjoy using my cameras with mixed results. 'Photography', now that's my brand, and it's one I aim to stick with.

A Pearce, Fife

That's a lot of cameras! – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*INA CHOICE OF COMPACT/SLR OR SLR - NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

up a collection of good lenses, so that when – to my dismay – Konica Minolta got swallowed up by Sony, it would have taken a major effort and reinvestment to change.

I haven't always been impressed by Sony's new models and the trend into DSLT-only, but my current Alpha 77 is adequate for my needs, and it would still take a major effort to switch brands, so I don't bother. I don't feel I have a particular 'loyalty' other than my collection of lenses, but neither do I feel that Sony is any worse than other brands, and also no one else has a unique killer feature that I absolutely must have, so by default I stay put.

On the other hand, if I were starting from scratch today, I've no idea what I'd choose, so maybe it's just as well I don't have to worry about it!

Molendinar, from the AP forum



DARKROOM CHALLENGE

I would like to enter the competition for a day in London, but I am too old and live in west Cumbria, which is too far away. But I have a consolation prize. I have just bought a Pentax Ricoh GR with wideangle lens and I think I have made an excellent choice.

So instead of entering I would like to issue a challenge. I took the above photograph in 1946 on my Agfa Karat camera when I was 11 years old. The subject was my mother, the film was RAF canned film (measured out in total darkness and fed into a cassette) and the developer was Meritol Metol (I think). I was being taught by my 'uncle' – my father's cousin – who was a 'great' photographer in the days of the chemical darkroom.

The challenge: How was the effect achieved? **Tom Dalzell, via email**

You'll have to tell us, Tom. I'm guessing you bleached back the wet print after a hot or too-long process. But that really is a guess – Damien Demolder, Editor

INSPIRED CHOICES

What inspires me to take a photo (Poll, AP 31 August)? Usually the subject matter itself. If I go walkabout with the camera and don't shoot anything, that's all right, but more often than not I will find

COST OF SWITCHING

I inherited an entry-level Canon DSLR and a couple of lenses, and by the time I was ready to upgrade the body I had acquired another couple of lenses and flashguns, so it didn't make sense to switch brands (*Readers' poll*, AP 24 August). However, I didn't feel the need to stay loyal to that brand when shopping for a compact camera to use for travel and day-to-day street stuff, and in the end I bought a Fuji.

To switch from my current DSLR set-up to something different, I'd now have to take a pretty big financial hit and I'm not sure there's anything really out there that

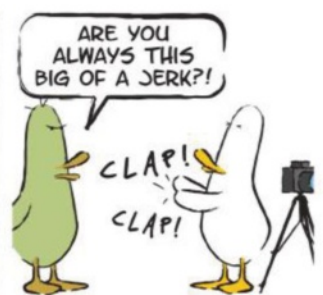
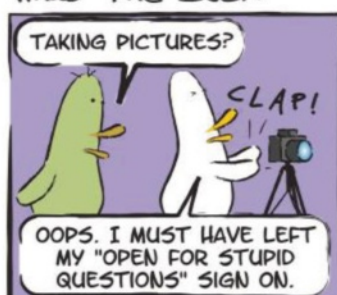
would make me do it. If I won the lottery, it's possible I'd go nuts and get a beautiful big view camera, but only if I could afford to pay some lackey to lug it around for me!

Geren, from the AP forum

I'M STAYING PUT

Regarding the readers' poll in AP 24 August (*What would make you switch camera brands?*), I shoot using a Sony, although only by inheritance. My first SLR was an Olympus OM10, and when I had a chance to move onto something 'better', after a look at various specifications/costs I went with a Minolta 700. From there, I built

What The Duck



subjects that appeal to me and I may photograph them. I will often keep an eye out for events where items of interest are taking place and I will often try to go to them. I've shot so many assignments over the years that I'm slightly selfish and selective about what I photograph for my own pleasure.

martin.devlin, from the AP forum

STORAGE SOLUTION

On a recent visit to London, I considered what could be a gap in the market for a camera bag. I am a very happy owner of a compact Billingham Hadley camera bag, which is small and discreet. But sometimes, when moving about in town or going for short walks, which I do quite often, it is more useful to carry a rucksack.

In that bag, I like to put, for example, a bottle of water, a small compact raincoat, my Sony NEX-7 and other bits and pieces. Now, it seems that pure rucksack makers do not recognise that people often carry around relatively delicate cameras along with all their other kit, and therefore make no provision for a padded storage area in the bag – it is usually just a big empty space. Likewise, camera-bag makers that offer rucksack bags in their range seem to think that the only thing a person who buys one wants to do is carry around a complete camera outfit, and as such provides no storage for regular non-photo, normal rucksack stuff.

It would therefore be nice to have something that offered both. Ideally for me, that would, in a traditional small oval-shaped rucksack, be a small padded area at the top where the zips close so the camera could be easily accessed, with a completely open

area below for all the other everyday stuff. There probably is something out there that I haven't seen, but if there isn't, someone should make one – or come to think of it, several in different sizes!

Ralph Allen, Kent

Quite a number of camera rucksacks have adjustable and removable dividers that allow their interiors to be configured just the way you would want – cameras, bottles and coats included – Damien Demolder, Editor

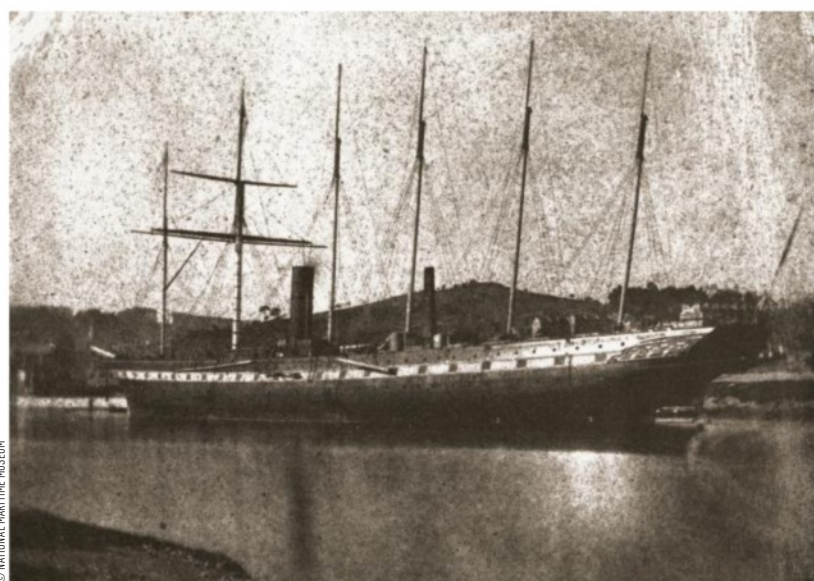
MAKES NO DIFFERENCE

In *Photo Insight* (AP 7 September), Andrew Sanderson suggests, 'It can be a good idea to try shooting the same scene with a wide and a telephoto-length lens, just to see what difference there is in perspective'.

The answer is none, unless the camera is actually moved. It is the camera's (or photographer's) position relative to the subject that determines perspective, not the focal length of the lens. Just try taking two photos from the same position and then cropping the wideangle photo to show the same view as the telephoto. They are identical apart from a loss of IQ and possibly a change in depth of field. Perspective remains the same. However, move the camera with a wideangle lens closer to the subject or the telephoto lens further from the subject (in proportion to their focal lengths) and there will be a change of perspective.

RJ Maddison, Dorset

I think Andrew meant us to use our feet as well as the different focal lengths – Damien Demolder, Editor



SHIP SHOT IN BRISTOL FASHION

I saw the feature in AP 24 August about William Henry Fox Talbot, due to the mention of Brunel's famous ship, which is now the centrepiece of a visitor attraction in Bristol: the ss *Great Britain*. I thought your readers would be interested to know that Talbot actually took the first photograph of the ship moored in Bristol in 1844 (above). A great connection between the two!

Jess Hellens, ss Great Britain Trust (ssgreatbritain.org)

BACK CHAT

AP reader Carole Davies wonders if we will ever return to a time when photographers could go about their hobby free from harassment

LIKE many, I'm totally against police intrusion into innocent hobby photography. So I sympathise with the two young male AP readers who were stopped by police officers for photographing their patrol car while it was on the move (*News*, AP 17 August).

The officers didn't specify under which law or act they were questioning the lads, but did trot out the clichéd excuse 'In this day and age you can't be too sure'. Too sure of what, exactly? Whether or not two photographers using serious-looking DSLRs – rather than smartphones or 'snapshot' cameras – were up to no good? You have to wonder just how many terrorists or paedophiles using camera phones are wandering about unhindered while photographing possible targets or victims under the eyes of the law, which is apparently blinded by the innocent appearance of phone or compact cameras but suspicious of more 'professional'-looking models.

My partner, who is 66, used to be a passionate photographer. We both remember the time when it was safe to point your camera at whatever you chose. Yet for him that ended two years ago after being questioned by police for taking pictures in a public park. Two officers challenged him for taking harmless photos of a fountain near a boating lake. As there were children nearby, my partner realised with horror the significance of the questions... and that he was being quizzed over the possibility that he was some kind of dirty old man.

Fortunately, common sense prevailed and he was simply advised to be careful where he pointed his camera in future. But those officers were none too tactful, and being questioned in front of people passing by had a profound effect on my partner. Since then, apart from family snaps, his interest in photography has notably waned. That humiliating ordeal with the police has left its mark on an innocent man. It's interesting that his camera – a Canon EOS 550D – attracted the attention of the police, while other people using their phones to take pictures of that very same subject were ignored.

Barely a week passes without some such incident and, as much as we may whinge about the unfairness of it all, we're no nearer to the time where we can just grab our cameras and go out to take pictures without fear of confrontation. My partner calls the time when we could 'the good old days'. And unless something is done to rectify the situation, it would seem that the freedom to enjoy the once simple pastime of taking pictures will be resigned to the past.



JIM BRANDENBURG

For more than 30 years, Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

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To see more of Jim's images visit www.jimbrandenburg.com

PHOTO INSIGHT

Jim Brandenburg looks back at one of his most treasured memories – his time with a pack of arctic wolves

I HAVE talked before about my white wolf project (see AP 23 March), and these images are often referred to when discussing my career. This isn't a comment about me, but more about the importance of the period and the project it produced.

I took the wolf photographs over three years while on assignment for *National Geographic* in the high Arctic, specifically on Ellesmere Island, which is the top island in the Qikiqtaaluk Region of the Canadian territory of Nunavut. It's just before the North Pole. I was in the region covering a dog-sled trip. If I'm honest, the whole trip for me was a bit of a ruse – a chance to get close to the white wolves I knew lived in the area. I knew there was a pack there that had little fear of man and had never been photographed.

During the sledding assignment I spent much of my off time looking for this pack of wolves. You can just about see the den, which is the big rock with the overhang to the right. I managed to find it one day while tracking the wolves. In all likelihood, that den has been used for centuries.

I actually went inside the den once with a BBC film crew and took some photographs. The mother wolf stood outside. Obviously she was a little unhappy about us being there, but she wasn't especially upset. The group were used to my presence by then as I was often around the den.

This picture, taken in my first year there, is by no means my best, but it sums up the situation I was in. Although you can't see it in the image, our camp was right in the centre and less than a mile away from this group's den so I lived very close to them.

To give you an idea of how fearless this pack was, when our team would go out for the day the pack would actually break into our camp, steal food, and tear up tents and sleeping bags. We had to do all kinds of unusual things to keep them away. One day we erected stone monuments around our camp. Then I had the bright idea to urinate on them because I thought it would act as a territorial signpost. It didn't really help.

The adult wolf you see at the front is one of the babysitters. I called it Scruffy. On this day the rest of the pack was away hunting, and sometimes the group would be off for a day or two. Scruffy was very put-upon by

the rest of the pack. Every other adult picked on him, but when the pack went hunting Scruffy was the dominant individual. He'd then display the same behaviour towards the puppies that the adults did to him.

Photographically, everything on this trip was shot using Kodachrome film. We had so much light there it was an ideal film to use in my Nikon camera. I was actually shooting moving images on 16mm as well as trying to produce a series of stills. It was bordering on insanity. These days, of course, it wouldn't

be quite so hard. I can only imagine what I'd have done with a digital camera and often think of the moments I may have missed.

I was incredibly close to the pack in this shot, although I was often even closer than this when shooting with a wideangle lens, such as a 20mm. Sometimes I'd get so close the puppies would run up and start chewing my laces. The closest I ever came to an adult wolf was around 1m (3ft). I'd say I shot this image with a 70–200mm zoom lens, probably in the 70–100mm range. I don't



© JIM BRANDENBURG



think the lens is pulled all the way out.

Leaving these wolves was truly traumatic. I was there in 1988 and I haven't been back. These days it's virtually impossible due to the astronomical costs of travelling. *National Geographic* spent a fortune sending me there, but now I can't imagine any magazine sending a photographer to the area.

When I left I felt distraught. There was a small landing strip and when I looked through the plane window during take-off I saw the pack sitting alongside the runway

watching us. It was incredibly poignant – they'd become a kind of surrogate family for me. Right from the outset of the assignment I knew I was lucky to have found the wolves and be able to learn about them. I knew it was an experience never to be repeated.

However, this image is important to me for another reason: it's a shot that was taken in an environment undergoing serious changes. The weather in the high Arctic is very changeable, and it can obviously get incredibly cold, but climate change has

altered the whole ecosystem. It means that the numbers of animals that live there are depleting rapidly and that includes the wolf population. Their numbers aren't threatened, but they're definitely down. The weather has become warmer and, as a result, instead of snowing it's now become some sort of freezing rain. That turns the ground into ice, meaning that the animals can't get to the food. The Arctic is going to be the place where we'll see the most extreme changes. It's heartbreaking. **AP**

Jim Brandenburg
was talking to
Oliver Atwell

SELECTIVE BLURRING



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Martin Evening explains how to replicate in-camera tilt distortion using the Blur Gallery Tilt-Shift filter

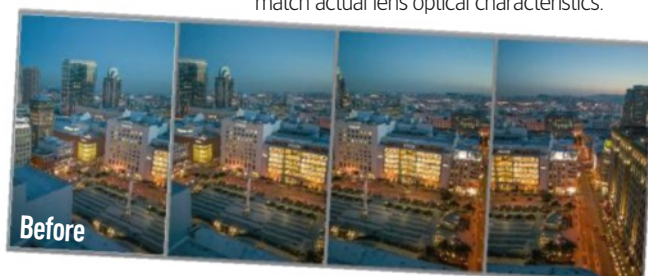
THE MINIATURISATION effect has proved very popular in recent years and can be achieved in a number of ways. You can apply the effect in-camera by photographing using a Lensbaby lens. This will allow you to apply the desired amount of tilt distortion as you shoot. This can work very well, but of course you have to get it just right in-camera at the time you take the photograph.

The other option is to do this at the post-processing stage. For example, it is possible to use localised adjustment tools in Camera Raw or Lightroom to apply negative sharpening effects, but you are restricted in the amount of blurring you can apply using this method.

Photoshop CS6 saw the introduction of Blur Gallery filters, which include Field, Iris and Tilt-Shift filter controls for applying lens-blur effects to a photograph. These filters are also available in the latest version of Photoshop Elements.

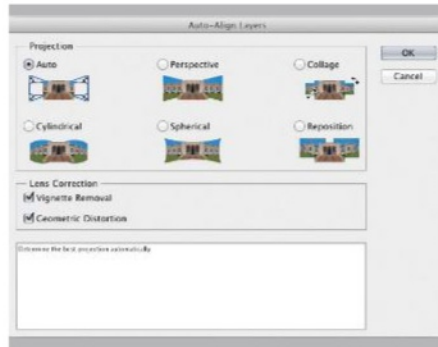
In the example shown here, I started by creating a panoramic image of a night-time shot of San Francisco and

used the Blur Gallery Tilt-Shift filter in Photoshop to apply a blur effect both top and bottom, which mimicked the effect of a lens that had been strongly tilted. There is a lot more to be said about the Blur Gallery filter controls than I have been able to describe here. You can combine multiple filter effects, and in the case of the Tilt-Shift filter you can apply different kinds of distortion effects that closely match actual lens optical characteristics.





1 The final image seen here was originally created from four separate exposures shot out of a hotel window in San Francisco. The first step was to select all four images in Lightroom and choose Photo>Edit in>Open as Layers in Photoshop...



2 This created a new Photoshop document with the four images all on top of each other in the layer stack. I then went to the Edit menu and selected Auto-Align Layers... This opened the dialog shown here, where I selected the Auto projection method.



3 Normally I'd choose the Cylindrical projection method when stitching a panorama, but where I intend to use the Adaptive Wide Angle filter to correct the perspective I now find it best to select the Auto option and not bother about curved distortion at this stage.



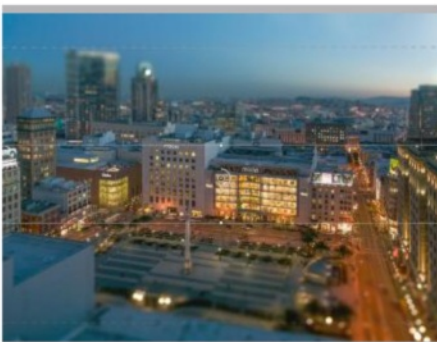
4 Here you can see how the photograph looked after I had chosen Edit>Auto Blend Layers... and used the Adaptive Wide Angle filter that's in Photoshop CS6 to correct the perspective. I also cropped the photograph.



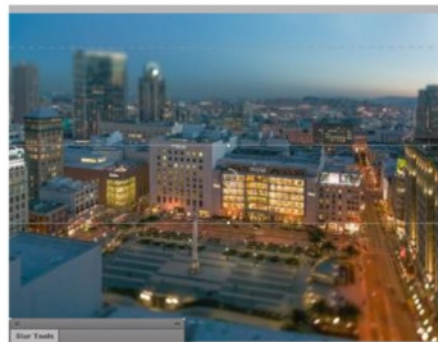
5 Using Photoshop CS6, I went to the Filter menu and chose Blur>Tilt-Shift... This opened the Blur Tools panel shown here and also added a default Tilt-Shift blur pin icon to the image using the default 15-pixel blur setting.



6 Next, I wanted to introduce bokeh to the brightest highlights, so I went to the Blur Effects panel and set the Light Bokeh slider to 40%. The problem, though, was that this caused the light portion of the sky in the top right corner to bleach out somewhat.



7 To compensate for this, I adjusted the Light Range ramp black slider to fine-tune the bokeh effect. Here, I raised the Black slider from 191 to 206. This in turn allowed me to increase the strength of the Light Bokeh effect, setting it to 50%.



8 I then returned to the Blur Tools panel and set the Distortion to -100%. This added circumferential distortion to the bottom half of the image. It also introduced a radial distortion to the upper section (although it's not noticeable in this particular picture).



9 I clicked OK to apply the Tilt-Shift effect. I then wanted to fine-tune the tonal balance, so I applied the Curves adjustment layer setting shown here. It was best to do this *after* applying the blur, otherwise it would have been tricky to judge the blur effect.

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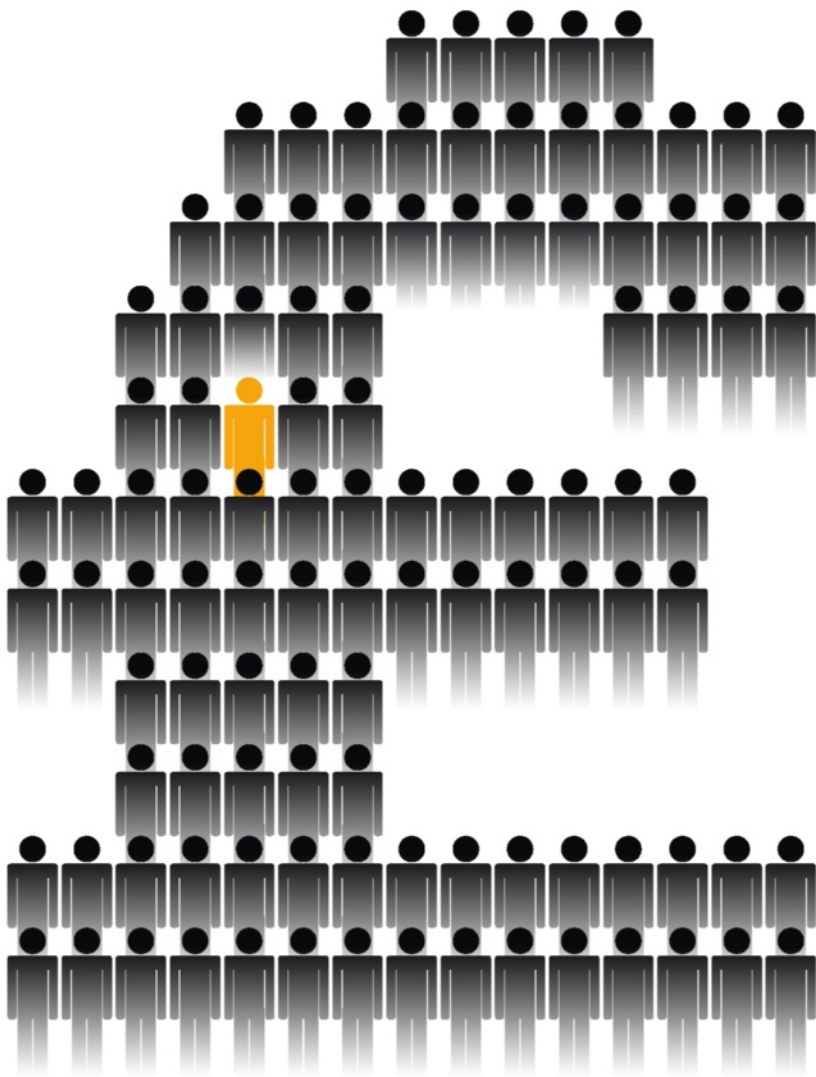
Photographed by Tony Hurst

A special limited edition of Nikon FA Gold camera produced to commemorate Nikon FA's selection as winner of two of the camera industry's most coveted awards, "Camera Grand prix '84" and being crowned European Camera of the Year".

The Nikon FA Gold camera features pure 24K gold plating and complemented by use of lizard leather. The 20 parts of the FA body coated with pure gold plating include top cover (with screws), accessory shoe, baseplate (with screws), film rewind crank, mounting flange, shutter release, lens release button, battery chamber lid and cover for the motor drive electrical contacts, etc. Complete with 50mm f/1.4 Nikkor AIS lens fitted with a gold mounting ring and a special lens cap with gold "Nikon" lettering. Only 2000 units of the Nikon FA Gold were produced to commemorate these two awards: In as new condition MINT £3,000.00



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Kick-start your creativity

Crowd-funding sites such as **Kickstarter** have revolutionised the way photographers find funding for their projects. **Andrew James** finds out how it works

THE INTERNET has had some bad press recently, with people voicing their concerns over the easy availability of sites and material unsuitable for children. However, it's not a total nest of vipers as there are many areas where the web has revolutionised how we achieve our goals. Kickstarter, a website aimed at creative people from all walks of life, is one such oasis. Never heard of Kickstarter? Then prepare to be impressed by the positive power of the web and start thinking how you could get in on the crowd-funding act.

Kickstarter is a New York-based business that has a fairly simple model at its heart. You think of a creative project, budget for it, present your business plan and, if accepted,

this is put on the Kickstarter website in front of an audience of potential backers. If you reach your funding goal within a set deadline then you're smiling. It's an all-or-nothing approach. Donations must match the initial estimate for the money to be handed over. If they don't, you are back to square one. Kickstarter says that, to date, 44% of projects have hit their targets.

At the time of writing there are 103 photography projects bidding for funding. While documentary-style projects are naturally popular, it's certainly not the exclusive domain of photojournalists looking to fund a gritty story. Instawink – a project to turn Instagram photos into lenticular prints that flip from one image

'A backer is there to help bring a project to life rather than to benefit financially'

to another has, at the time of writing, 24 days to go, but has only 15% of its target. Meanwhile, Marshmallow Microcosm 2014 – a project to shoot a calendar made up entirely of exquisite miniature scenes using marshmallow characters – has 40 backers and has already exceeded its target with time to spare.

BACKING THE PROJECT

So what do the backers get out of their patronage? According to Kickstarter, a backer is there to help bring a project to life rather than to benefit financially. It is customary, though, for project creators to reward their backers with something. Presumably, the 40 backers of Marshmallow Microcosm 2014 will be receiving a new calendar this Christmas.

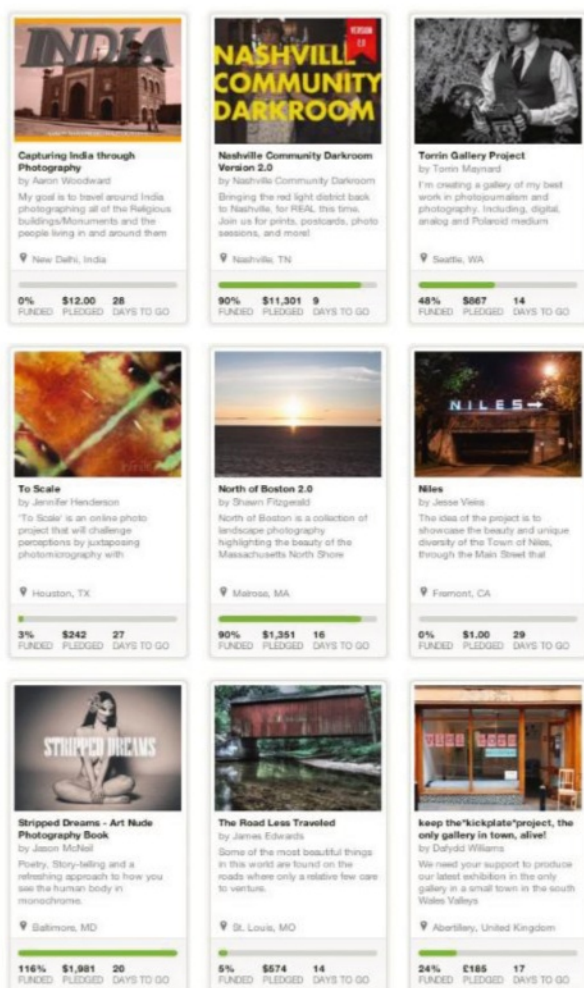
Kickstarter is naturally making money from all this enterprise. It provides the platform for the creative project-maker, its own expertise, and most importantly, an audience of backers prepared to splash cash on the right idea. While it is not exactly brokering individual deals, it is acting like an agent and takes 5% of the funds collected in a successful project. The good news is that photographers retain 100% ownership of their work.

GETTING STARTED

Do you have a creative idea? Are you raring to go? First, you have to be resident in the

Below: David Chancellor's book *Hunters* was successfully funded through Kickstarter





A small selection of photographic projects that appear on Kickstarter. While many are successful, others are not so lucky



USA, Canada or the UK. You must be at least 18 years of age, hold a bank account, a UK address and a government-issued ID. Kickstarter gives you clear guidelines on project creation. In essence, your project must have a specific end goal and something must be produced as a result of the project. For example, you could be looking to put your work into a photobook, an exhibition or something even more imaginative. Kickstarter School on the Kickstarter website will lead you through the stages and help you plan your project.

Backers can be people who you've never met and who simply like your project idea. Kickstarter says that typical donations are around \$25 (US) and that success usually depends on numerous small donations rather than a few large ones. If you are considering funding an idea through Kickstarter, it will certainly pay to rally friends and family, as well as marketing the plan to any other audience you may have.

Kickstarter seems like a win-win for anyone with a creative idea, drive, and a little energy to pitch and present a plan. There is no guarantee of success, but Kickstarter claim to have funded more than 47,000 creative projects with \$754 million (US) since its inception in 2009. That's not a bad figure to kick about. **AP**



SUCCESSFULLY FUNDED

PHOTOGRAPHER Marc Wilson successfully used crowd funding to fund his project documenting Second World War defence structures across the UK and Europe. It was such a successful venture for the photographer that he used the website Emphas.is to complete his project. Following this interview, Marc, who was asking for just under £4,500, managed to acquire more than the required amount from backers.

'Crowd funding was an idea that worked out incredibly well for me,' says Marc. 'In the first phase of my project back in 2012, I spent between £5,500 and £6,000 on film and travel, and around £3,000 of that was generated through crowd funding. What that allowed me to do was travel further afield to visit the locations I felt I needed to document, such as the north-west of England, Scotland and France.'

'What I hadn't anticipated at the time was that not only would crowd funding provide a chunk of the money I needed, but it would also generate awareness of the project. I gained a following. It's a clean, democratic way of working. It has to be a project that people feel is worthy of further development. But that lands a significant degree of responsibility on your shoulders because you're playing with other people's money. It makes it very difficult to back out of the project once you've started.'

To see more of Marc's work, visit www.marcwilson.co.uk.

For his crowd-funding site see marcwilson.co.uk/blog/crowdfunding-rewards

OTHER CROWD-FUNDING SITES

Emphas.is www.emphas.is

This is a crowd-funding site specifically for professional photojournalists where individuals can make a contribution towards a project. Just like Kickstarter, the project has to hit its full target within a set deadline for it to succeed. Emphas.is takes 15% of the fees raised.

Indiegogo www.indiegogo.com

A broader-based crowd-funding site, Indiegogo was launched in 2007 and helps people raise money for many different types of projects across the world. Indiegogo charges a fee of 9% on the money raised, but gives 5% back if you reach your goal.

RocketHub www.rockethub.com

This is another broader crowd-funding website that aims to connect people who have an idea with people willing to back it. If you reach your goal, RocketHub charges a 4% commission fee plus 4% credit card handling fee. If you don't reach your goal, it's an 8% commission fee plus credit card handling.



Sony Alpha Centres of Excellence

Richard Sibley spoke to **Carl Davies**, manager of the London Camera Exchange – Southampton, about its Centre of Excellence status

THE LONDON Camera Exchange in Southampton has been a Sony Alpha Centre of Excellence for around four years. 'It gives customers confidence buying Sony cameras from us. We are specialists in Sony products and can offer a service that other stores can't,' says manager Carl Davies.

The shop stocks a huge range of Sony cameras and accessories, and well-trained staff are there to help and advise on whichever camera it is you wish to buy. 'Sony cameras have a reliability that is second to none, and you can't go wrong with any of the Sony NEX compact system cameras, particularly the NEX-5R, which is a great product,' says Carl. 'The Cyber-shot DSC-HX300 bridge camera is one of the most popular cameras we have ever had in store, and the entry-level Alpha 58 represents great value for money. When you want to further your photography, Sony has a superb range of professional-quality lenses.'

Being an Alpha Centre of Excellence enables LCE Southampton to do more than just sell cameras. On Saturday 19 October, the store will be holding a Sony demonstration day, where customers will be able to come along and try out the latest products, with a Sony expert as a guide. There will even be a bird of prey on hand to photograph.

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Photo Express Ulverston
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Do it yourself

Bruno Ceschel, founder of the company Self Publish, Be Happy, discusses why many photographers are taking the route of self-publishing. He talks to **Oliver Atwell**

MAKING your own photography book is not a new idea, although you could be forgiven for assuming they are. In the past few years these do-it-yourself treasures have become all the rage in photographic circles. As home-based publishing software becomes more affordable and user-friendly, many photographers are taking matters into their own hands and producing beautifully crafted volumes.

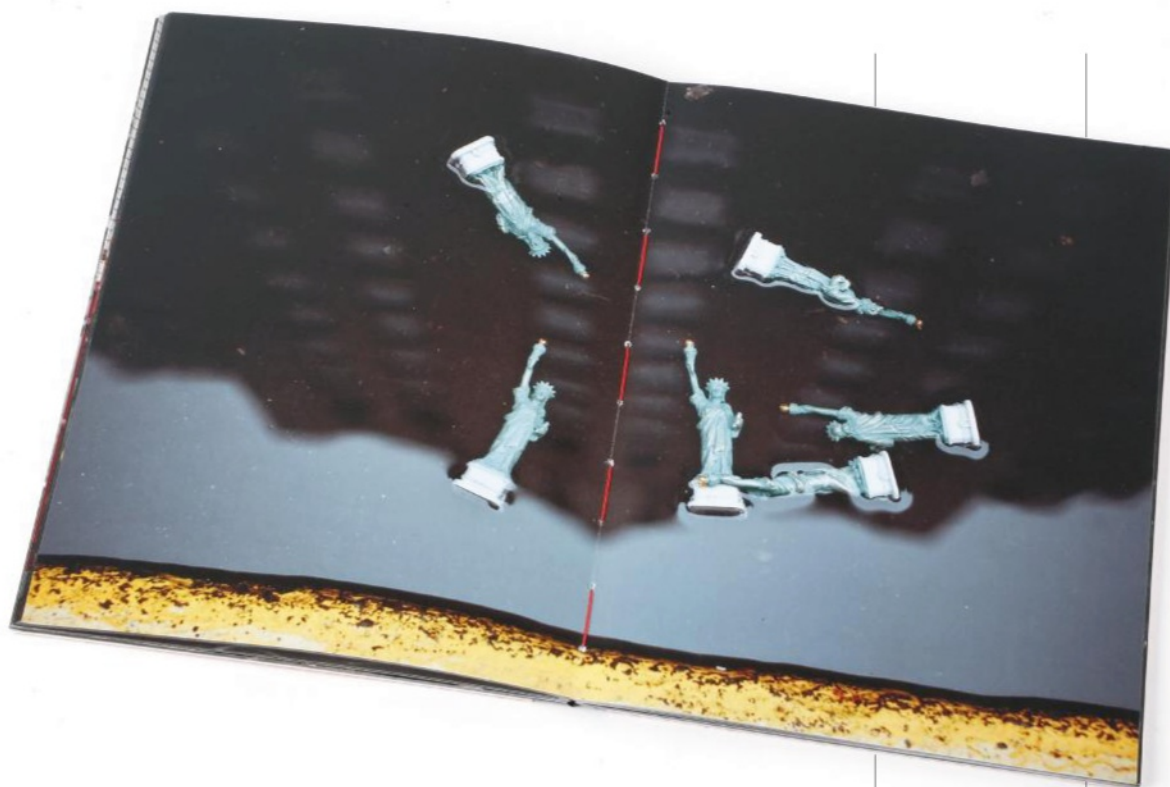
While this is a relatively new movement in the UK, there is a long tradition of self-published photo books in Japan. Last

year, The Photographers' Gallery in London held an exhibition where visitors were free to handle some of the most significant photo books from Japan's notable photographers. Around the same time, London's Tate Modern held an exhibition of Daido Moriyama's work, a photographer who has produced some of today's most sought-after photo books. The gallery even went as far as to invite visitors to a

one-off workshop where Moriyama showed them how to put together a photo book using some of his images.

In 2010, the UK self-publishing industry saw the birth of Self Publish, Be Happy (SPBH), a company founded by writer and academic Bruno Ceschel. 'I used to work for the traditional publishing trade and often I would become frustrated with the limitations,' Bruno explains. 'I wasn't able to work on the kinds of books that really interested me. I ended up leaving publishing and moved to New York, during which time I did





some research for the Brooklyn Museum. It was then that I came across many publications made by artists. They had an energy about them that was unlike anything in the standard trade.'

What was missing was a way to get those publications to buyers. At that time (unlike now), bookshops were not stocking self-published books, meaning there were only very limited ways for these publications to circulate. It was with this in mind that Bruno set up SPBH, a web presence that was designed simply to build awareness of self-published books. His plan was simple: 'To celebrate, study and promote self-published books,' he says. Now the company holds various exhibitions, displays, talks, workshops, publications and a website, although this not unique to SPBH. More self-publishing websites and exhibitions are appearing throughout the country.

Since 2010, the interest in DIY bookmaking has risen significantly. Bookshops now exist that deal exclusively in self-published works and some art fairs feature them as major parts of their line-up. 'Our view of self-publishing in the west is definitely changing,' says Bruno. 'Technology is finally giving people the opportunity to make books in their own homes. A large number of books are created digitally, although some are hand-made. The fact is, much of the technology that people are using to create books in their homes is the same technology used by major publishers. These advances have given people options they didn't have before.'

A CHANGING INDUSTRY

Perhaps one of the most interesting aspects of this mini-revolution is how it fits into the supposed death-knell of print publishing.

A recent article in *Colors* magazine (where Bruno worked during his time in the US) declared print journalism to be America's fastest-shrinking industry. Yet within this, the kernel of self-publishing and indie publishing are burgeoning.

'Self-publishing and smaller indie publishers are forcing the industry to take notice,' says Bruno. 'Larger organisations are looking at the ways they can adapt to this increasingly alien landscape they're finding themselves in. A lot of the companies that assist photographers in self-publishing are never going to produce huge retrospective 400-page tomes. For that, you need an editor and a lot of money. You could argue that larger publishers are increasingly giving up on producing monographs because indie publishers can do it better. Smaller companies, such as SPBH, Dewi Lewis and GOST, don't have the kinds of restrictions that traditional publishers have.'

The restrictions that Bruno is referring to are the kind of demands that a publisher will make upon a book's production – material, distribution, a particular image on the cover, size and price. While this is a model that has worked for a publisher such as Taschen, this can perhaps result in reducing the freedom of a photographer and the control they have over their book.

'This kind of thing really extends to the magazine industry, too,' says Bruno. 'What's interesting at the moment is the fact that a lot of magazines seem to be becoming more like books. The way they are being produced suggests the desire to archive. I suppose it's why a lot of magazines have undergone redesigns recently.'

'If people want instant satisfaction for information, they'll go online,' adds Bruno. 'With these redesigned magazines it's more

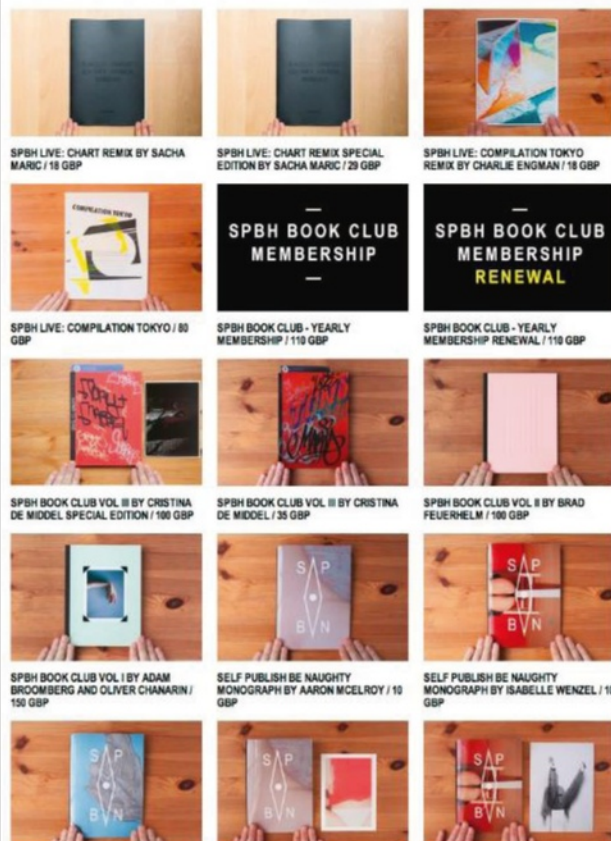
Above: Part of the joy of self-published books is in the craftsmanship that goes into constructing them

Below: A small selection of books on SPBH

of a long-term commitment. They've almost become luxury items to keep up with the smaller, more limited-run independent magazines that people like to collect.'

LITTLE ARTEFACTS

As the world seems to be moving further into the realms of the digital landscape, it seems strange that people would find themselves moving towards collecting





Cristina De Middel's SPBH Book Club Vol III is now highly collectible

self-published books. It's perhaps the same thinking that drives people to collect vinyl. It's not simply a case of nostalgia. It's about physically engaging with the product; it's the look, the feel and the design. But this doesn't mean that you have to choose one or the other. Digital and print can work together in tandem.

'I lecture at the University of the Arts in London and some of my students are 19 or 20 years old,' says Bruno. 'They've grown up in a digital world and used things like MySpace, Facebook and Tumblr. With those platforms you adapt to the idea of sharing, particularly with images. But that doesn't prevent them from thinking of their images in a different context, and by that I mean a physical form. Creating a book or a magazine is not a rejection of digital.'

One of the most appealing aspects of a self-published book is actually in its imperfections. It's a crucial facet of the design, meaning that each book is unique in its own way. 'A lot of self-published books dwell on the imperfections and limitations, whether that's a result of the

technology, craft or the limited economy of the photographer,' says Bruno. 'The fact that you perhaps can't print on nice paper is compensated for by other things, such as the feel when you hold it or the fact that it feels very crafted. Some of them have beautiful screen-printed images. On others, such as Cristina De Middel's much sought-after book (left), the cover has actually been tagged by a street artist to fit in with the theme of gangs within the book. They used the cover as if were a wall on the street. Therefore, each cover is unique to that copy. I find things like that so rewarding.'

ALL IN THE CONTENT

Self-publishing is becoming more and more simple in terms of getting your project off the ground. For example, SPBH simply asks that you send a copy of your book directly to the company. If they like it, they'll publish it. With other sites such as Blurb, it's simply a matter of following the instructions on screen and putting the book together in that way. 'From very early on, we decided we wanted to see the product in front of us,' Bruno explains. 'We have to see and touch it in order to make a decision. Every so often, we'll sit down at a table covered with books and go through and discuss each one.'

It may sound like an obvious thing to say but, in Bruno's opinion, people can tend to get a little too hung up on the book as an object. 'It's all about the content,' he says. 'The images still have to be strong. Are these images striking enough to warrant their own book? Personally, I'm a fan of projects that are somewhat open-ended; ones that don't necessarily tell you how it should be read. I'm also intrigued by the craft of bookmaking. What material did they use? How big is it? What typography have they selected? It's all very exciting for me.'

Publishing is entering a phase of uncertainty but rather than conceding to defeat, many photographers are seeing it as an opportunity to explore fresh business models. The rise of self-publishing points towards the kind of do-it-yourself fanzine-culture that was so prevalent during the UK's '70s punk scene. All you needed then was a few sheets of A4, a pen and some glue. These days all you need is a laptop, a camera and the confidence in your own ability. It's an exciting time to be a photographer. **AP**



A spread from Cristina De Middel's SPBH Book Club Vol III

THE GOOD AND THE BAD

THERE are many ups and downs to making a photo book, as Bruno explains: 'It's a pleasure making a photo book,' he says. 'We started SPBH because we wanted to share the enjoyment. It's fine if you want to make a book just to promote your work, but you need to be drawn by the idea. Imagine your photographs in book form. You need to feel the excitement. But then you have to be excited by the idea of a potentially difficult journey. We've worked with some photographers who are obsessive. One of them actually went to the binding factory. Most photographers are satisfied visiting the press.'

'Publishing a photo book also gives you control over how people receive and circulate your work. They'll take it home, enjoy it and show it to people.'

'However, like any venture, there are potential difficulties along the way. The economic side is something you need to be careful about. With anything more than a zine, you're looking at more than £1,000. It's not just the printing. It's also things like the design.'

'Some books are a success, but for every success there's a failure. Sometimes a book will arrive that really works, but for one reason or another it isn't successful. Perhaps it just isn't the right time for it.'

'The other thing to remember is that making a book is just a small fraction of the work. Once the book exists, what are you going to do with it? You need to send it to magazines and publishers. Sell it and sell yourself.'



ONLINE DIY PUBLISHERS

Blurb www.blurb.co.uk

Blurb is one of the most popular choices for creating a photo book and offers a user-friendly service. Books can be created either online or via a downloadable program.

Photobox www.photobox.co.uk

Photobox is a straightforward way of putting your book together using online software.

Bonusprint www.bonusprint.co.uk

Bonusprint books use heavy, photo-quality paper and each of its books is affordably priced.

Loxley www.loxleycolour.com

Loxley is considered one of the best makers of photo books and is therefore a very popular choice. The company's software is downloadable so you can work on designs on your home computer.

Kickstarter www.kickstarter.com

If your concern is that you lack the funds to put together a high-quality book yourself, you can always try your luck with crowd funding. Turn to pages 22-23 of this issue for more details.

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At the heart of the image





Displaying your photos online

Sites such as **Flickr** and **Facebook** not only help you share your photos with a wider audience, but they can also make you a better photographer, as **Debbi Allen** sets out to prove

MANY of us now share our images online. With the advent of digital photography a new and exciting phase began, with hundreds or even thousands of photographs being taken, whereas in the past just 24 or 36 may have sufficed.

Alongside the explosion of digital photography has come the desire to share our photos with a wider community than was previously possible. Flickr, Facebook, Instagram and other such sites have experienced unheard of growth in the past few years. Recent figures state that nearly 30,000 photographs are uploaded to Instagram and more than 200,000 images are uploaded to Facebook every minute.

However, with millions of photographs being uploaded to various sites every day, how can you use the web to get your images seen by those who matter, and to actually use the experience to help you become a better photographer?

WHERE TO SHARE?

You only need to look at the numbers to know that most people – and I have been guilty of this – turn first to Facebook to share photos online. It's quick and convenient, and most friends and family have usually signed up so you can ensure that the right people see your treasured memories.

However, this is the limit of what Facebook offers. For instance, there's no option to store high-resolution back-up images or to print your photos directly. For these 'added extras' you need to turn your sights to other, dedicated photo-storage and sharing sites that offer robust organisational tools, editing options and much more.

When I started this article, I thought I would list some of the bigger names – Facebook, Flickr and so on – but a little research soon turned up hundreds of options from which photographers can choose. Depending on your needs, you can soon start to filter the good from the bad.

Flickr, for instance, gives you the option to share Exif data and geotags. You also get statistics on your photos and can see how each image is received – although as yet there is no support for raw files.

Alternatively, Photobucket offers a great level of social interaction, meaning that through this site you can, for instance, share photos with Facebook, while Snapfish gives users the ability to access full-resolution versions of their images from anywhere. Picasa is pretty good, too, with a desktop application for organising your images a great addition.

So with such choice, how do you decide where to display your photos?

DO IT YOURSELF

These pre-made sites aren't your only option. You can also create and host your own website, where you can share photos, blogs and other snippets with the world.

Wordpress, and others, make it extremely easy and cheap (there are free options) to create and customise your own photographic website. Wordpress states that 100,000 new sites are created with them every day, and it's easy to see why. You can create your own website in a matter of minutes for free. Even if

www
175
www

new websites created every minute

880 billion

photos will be taken in 2014 if current trends continue

20,000

new photos per minute uploaded to **Tumblr**

250,000,000



photos are uploaded to **Facebook** every day



30,000

photos are uploaded to **Instagram** every minute

photo views per minute on **flickr** 20,000,000

➔ you want to customise your site, you can still have it up and running with little time or money spent on your part.

There are also sites like the *Amateur Photographer* Gallery, where you might find fewer images but most will have been posted by passionate photographers rather than by teenagers and their friends.

The counter-argument to any of these options is that in order to get your website seen by the vast numbers that established websites can provide, you need to market it – and that means making use of the high-profile sites.

'I have my own Zenfolio website,' says photographer Drew Senter, 'but find that more people contact me about my photos through my Flickr or Facebook stream (Longleaf.photography). I have found Flickr to be the best tool thus far for marketing my images to a wide audience.'

HOW TO GET STARTED

So how can you use the power of these social sites without drowning in the sheer wealth of photos?

First, they're great places to give and receive feedback about your images. Although not all of it will be useful – you'll probably get your fair share of 'Nice pic, mate!' – some will provide genuinely useful critiques. AP Gallery member Catriona explains: 'I have found three groups on Flickr that provide excellent feedback. One is Photography Critique, which has been going for years. The second is Photography Critique Assignments (PCA), which challenges you to produce something on a fortnightly basis. This group pulled me up for not thinking enough about what images I was taking, so I had to really concentrate

'Social sites are great places to give and receive feedback on your images. Some will provide genuinely useful critiques'

on it – and on iconic photographers as well, when we used to have a monthly Emulation assignment (I miss those). The other group is Photography Critique Discussions, where photographic matters can be discussed. This can be very good as well.'

It's not just feedback that can help you improve your photography, though. One of the best things about these social sharing sites is the amount of information they generate. When users upload photos or videos, they keyword and tag their entries, creating 'clouds' of data of what photographs are currently 'trending'.

By using these word clouds, you can see what photos are popular – for instance, seasonally appropriate events such as summer, beach, holiday and so on. You can then tailor your photography uploads to match the trends.

You can also use these word clouds to find out if there are any gaps in the market. Are there any subjects out there that haven't been covered? What images are people searching for and can't find? Can you produce photographs to fill that gap and carve out your own niche (or at least get your images up their first).

FINAL THOUGHT

So, can Flickr help you develop as a photographer? Is this where talent can be found and how you could get 'spotted'? 'I think so, yes,' says Drew Senter. 'By being savvy about the way in which we use the internet to display our photos, we can be

sure that not only will more people see our images than ever before, but also that we can become better photographers in the process.'

However, Drew has a few words of advice: 'I have found that the downside to using sites like Flickr is that I have had several images stolen and used without my consent.' If you decide to share your images online, don't forget to protect your photos first, as we explain in our guide to watermarking and resizing on pages 48–49. **AP**

YOUR RIGHTS ON PHOTO SITES



THERE has been a lot of coverage recently about your rights when photographs are uploaded to social networking sites. Taking Facebook as an example, its terms of use state that any picture uploaded grants Facebook the right to have a non-

exclusive, royalty-free licence to use it. Although Facebook claims that the licence or sublicense does not affect ownership or copyright privileges for material on the site, it's worth noting that metadata is stripped out of images when uploaded to Facebook. This means that non-visible watermarks are stripped out, creating 'orphan works' (see page 39) unless you have watermarked it visibly, too. All sites have different terms of usage, so it's worth checking each one before you upload.



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ReaderSpotlight



1 Sunset at the Tufas
1 A 3-stop ND filter gave Michel some control over this scene. The rocks and colour give it an alien feel
Nikon D7100, 18-200mm, 1.3secs at f/18, ISO 100, ND filter, tripod

2 Moonrise over the Sierra Nevada
2 Michel took this image at Yosemite National Park, California
Nikon D7100, 18-200mm, 1/6sec at f/18, ISO 100, ND filter, tripod

3 Shooting through the rainbow
3 This is a spectacular moment that Michel has captured with care and delicacy
Nikon D7100, 18-200mm, 1/20sec at f/18, ISO 100, polariser, tripod

Michel Hersen USA

Michel has been producing fantastic landscapes with such regularity that he has appeared in *Reader Spotlight* many times. These latest images come from California, taking in the eastern Sierra Nevada, Kings Canyon National Park, Yosemite and other amazing locations. Michel is a regular photographer of America's national parks, and he hopes to continue this practice in the future. To see more of Michel's images, visit www.photographybymichel.net.



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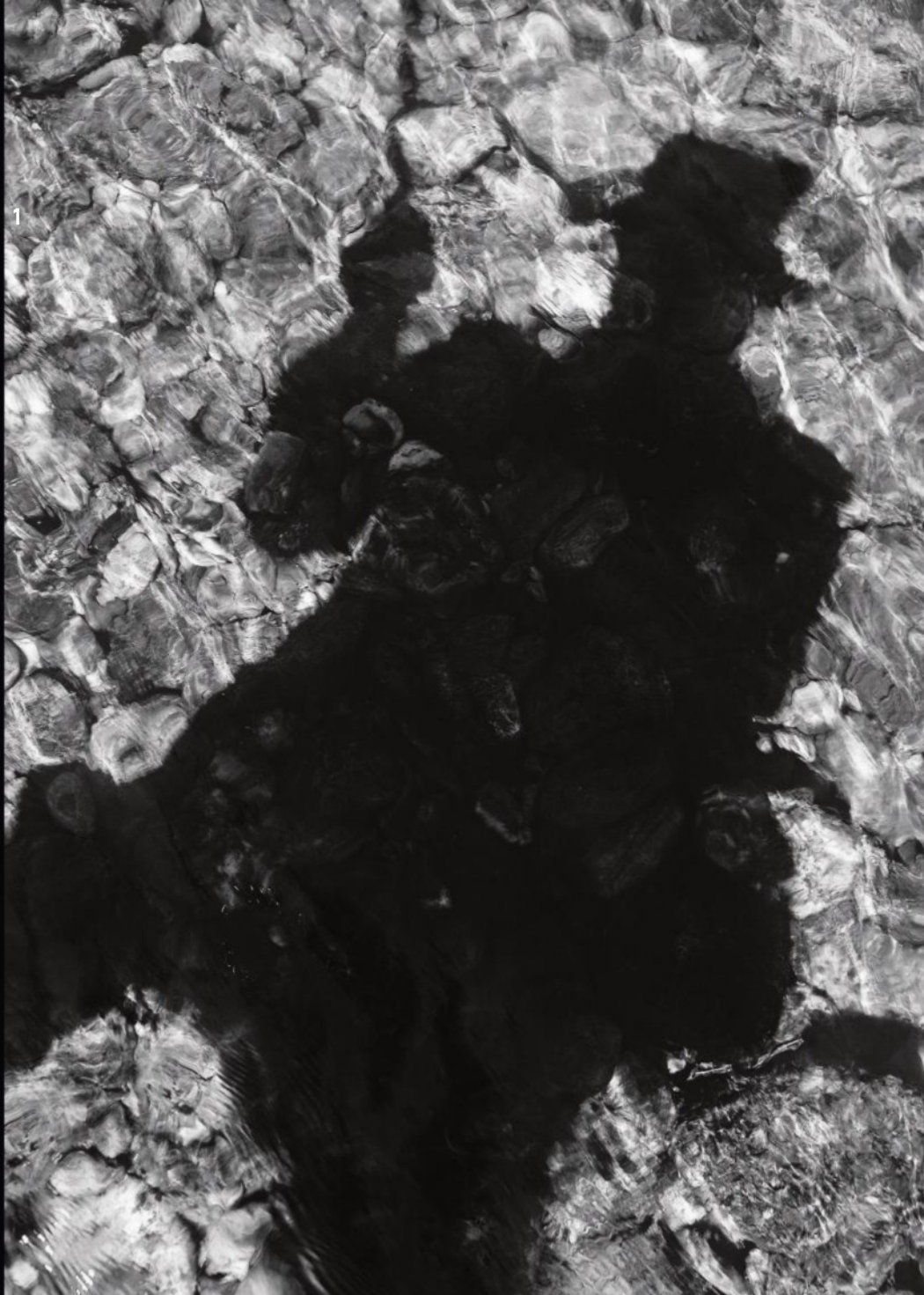
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I love the delicacy
Michel has managed to
capture here. There's
subtle light, colour and
shape for a beautiful but
intriguing landscape –
Debbi Allen,
deputy editor



Morris Conlan Midlothian

Morris, 69, has been taking photos since he was a teenager and is still loving it today. Although he enjoys taking shots of the countryside, Morris says he will take a photo of any subject he finds interesting. Morris went digital six years ago, parting with his Bronica SQ-B, and appreciates the chance his first DSLR has given him to be creative. In the future, Morris hopes to continue to have his photographs published in print and to do well in AP's Amateur Photographer of the Year competition, sponsored by Panasonic. He says that the changing themes each month help him improve creatively.

Shadow angler

1 This is an image of Morris's own shadow, taken on a fishing trip

Sony Alpha 350, 18-70mm, 1/50sec at f/5.6, ISO 100

Gate shadow

2 The creative cropping and framing are key to this strong graphic image

Sony Alpha 350, 18-70mm, 1/125sec at f/8, ISO 100

Light at the end of the tunnel

3 The feeling of motion is crucial to this image, and the deliberate overexposure of the central light adds to the effect

Sony Alpha 350, 18-70mm, 1/8sec at f/5, ISO 400





Autumnal walk

4 The conversion to monochrome really adds to this peaceful scene

Sony Alpha 350, 18-70mm, 1/50sec at f/5, ISO 100

Me and my shadow

5 There's a great humour to this image, which is free of distracting elements

Sony Alpha 350, 18-70mm, 1/320sec at f/9, ISO 100

Tree shadows

6 Morris does great work with shadows, and this is a particularly fine example

Sony Alpha 350, 18-70mm, 1/50sec at f/6.3, ISO 100



1



Stephanie Hornby London

It's a pleasure to welcome Stephanie back to our *Reader Spotlight* pages with an eclectic selection of recent work. Stephanie is currently studying photography at university and says she loves the creativity and vibrance of fashion images. 'My favourite part is the actual shoot, as the people I work with are always so fun and enjoyable,' she says. Stephanie plans to collaborate with more models and designers in order to build her own fashion photographic style, and to experiment with set-ups. To see more, visit photosbystephaniemarie.tumblr.com.

2



3



Under the bridge

1 Stephanie used silhouettes to heighten the mystery and suggestion of a story in this image, taken under Waterloo Bridge

Canon EOS 500D, 18-55mm, 1/20sec at f/4.6, ISO 400

The wrestling

2 Stephanie had to be quick to capture this moment, and the fact that she was shooting into the light makes it even more impressive

Canon EOS 500D, 18-55mm, 1/200sec at f/3.5, ISO 1600

Waterloo graffiti tunnel

3 There's a great deal of light contrast here, and Stephanie has handled it well to create a balanced exposure

Canon EOS 500D, 18-55mm, 1/13sec at f/3.5, ISO 1600

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Changes in the law

Paul Ellis of Stop 43 explains how impending changes to current copyright legislation could be disastrous for photographers. He talks to **Oliver Atwell**

TERMS like orphan works and extended collective licensing (ECL) have been in the news a lot recently. But why are they so important? Since 2010, Paul Ellis, founder of the website Stop 43, and several concerned parties, have been fighting in vain to prevent them from entering government legislation. Now, as a result of these impending changes, individual photographers will suffer as they could have their work used without their knowledge and, potentially, without payment.

ORPHAN WORKS

First, let's take a look at what we mean by the term 'orphan works'. 'An orphan work is an copyrighted work, such as a photograph, the owner of which is unknown,' says Paul. 'Basically, a corporation may wish to use an image it has found online or in an archive, but cannot establish who owns the copyright as no information is available even after extensive research.'

This is particularly relevant with photographs uploaded to sites such as Facebook, as the site removes the Exif data from images, thus making it near impossible to find the original creators and uploaders. And, of course, countless images are uploaded to blogs and photo-sharing sites every day. Once these images are out in the world, there is the potential risk they will become orphan works.

COPYRIGHT

International copyright law across most of the world is based on the Berne Convention.

'The convention states that the author has the exclusive right of authorising the copying of their work,' says Paul. 'It also says that copyright is automatically held by the creator of that work.'

The purpose of the changes in legislation is to create an exception to copyright. Under proposed legislation, people or companies will be able to use a copyrighted work (orphan works) without permission from its creator by using an ECL. Therefore, it is crucial that readers keep a stringent record of their published images, particularly ones that are put online.

COLLECTIVE LICENSING

Extended collective licensing takes place when primary licensing simply isn't feasible. Take, for example, a large music retail chain that plays music in-store. It would be unfeasible for the chain to negotiate licensing with each individual artist, so those rights are placed with a collective rights organisation as there is nothing in the Berne Convention that prevents assigning rights to a third party. The collective rights organisation then works out how many licences have been sold in a year and all the members of that organisation are paid.

'Extended collective licensing expands the power of a collective rights organisation to cover works that belong to non-members,' says Paul. 'They can issue a licence to a user to use any orphan work photograph. For example, the British Library will be able to use any kind of photograph commercially and all it will have to do is pay a licence fee

The images of professionals and amateurs alike could be used without permission and without payment

to a collective management organisation, which then has to try to figure out who the photograph (the orphan work) belongs to and then pay them a nominal fee.'

Sadly, a large portion of the licence fee that could be paid to the artists will be swallowed up by administration costs.

WHO GAINS FROM THIS?

The big winners in the world of orphan works are the academic sector (schools, colleges and universities) and the cultural heritage sector such as the British Library, the BBC and, at the top of this tree, Google.

'Entities like the BBC and the British Library have a vast number of orphan works,' says Paul. 'The British Library, for example, wants to digitise and commercialise its entire holding of stock without having to pay the creators, or at least not pay them much.'

According to Paul, the real value lies in the future. He believes ECLs will result in a massive transfer of value from individuals to corporate entities.

'The government has gone on record as saying all of this will stimulate economic growth,' says Paul. 'This is a conclusion that they have reached through the Hargreaves Review of Intellectual Property and Growth back in 2010. However, the direct economic impact on rights holders has been completely ignored. In the end, the report was roundly debunked.'

The Hargreaves report claimed that these proposed changes would generate around £2 billion for the UK economy. However, when the report was questioned that figure reduced to £2 million. In fact, Paul claims that the benefit to the UK economy is just 80p per UK citizen per year.

Unfortunately, these changes have been passed in the EU, so the UK must implement the same legislation by October 2014.

'There are countless people who are still fighting against this,' says Paul. 'If you want to do something, read everything you can on this subject. You can also write to your MP and arrange to see them. Demand answers and protect your rights.' **AP**

To learn more about forthcoming changes to copyright legislation, visit www.stop43.org.uk

AP Appraisal



Expert advice, help and tips from Chris Gatcum

City street Debashis Mukherjee

Canon EOS 400D, 18-55mm,
1/160sec at f/14, ISO 200

THERE'S a certain charm to Debashis's Indian street shot, and I particularly like the figure at the bottom right. It's definitely a very unusual place to position someone in the frame, but in this shot it gives us a sense of scale and provides a splash of human interest in what might have otherwise been a fairly bland photograph of a building. Of course, it may well be that the girl just happened to be there while Debashis was taking a shot of the façade, so her appearance is more accidental than intentional, but either way it works.

The same can't be said for the figures at the left of the image, who are clearly unintentional visitors to the frame. As the Canon EOS 400D's viewfinder offers 95% coverage, it could simply be that Debashis was unaware of their presence when he fired the camera's shutter, but they're a distraction nonetheless.

I'm also not that enamoured by the general 'skew-whiffery' of the building. Adding a few guides reveals that there's not a single vertical or horizontal line to be seen. Although this isn't mandatory, it's not helped by the fact that the converging verticals have been joined by barrel distortion, caused by shooting at the wide 18mm end of the zoom and aiming the camera upwards. The whole image is just too distorted.

Unfortunately, in this instance there's simply too much to correct to do it all fully. If you did attempt full correction, then you'd soon find that it reduces the usable picture area to such an extent that the photograph becomes meaningless, as well as creating additional distortion in other areas.

Instead, my advice would be to accept the convergence, but 'pinch' the image to counter the barrel distortion (here using Photoshop's Pinch filter), as a wall that's straight, but leaning, is easier to accept, visually, than one that is bowed. Then crop the image slightly to lessen the impact of the figures at the left and finish with Levels and Curves adjustments to brighten it all up. The result is slightly less distorted and contains slightly fewer distractions, which I would say makes it slightly better all round.

'It is an unusual place to position someone in the frame, but in this shot it gives us a sense of scale and human interest'



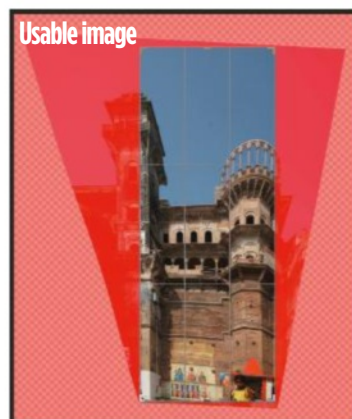
Original



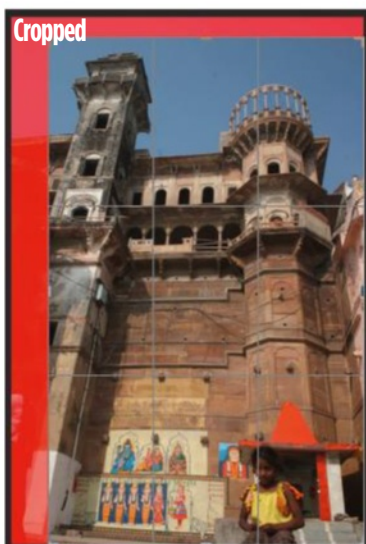
With guides



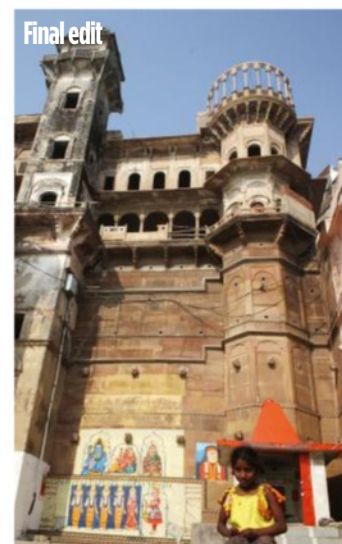
Verticals corrected



Usable image



Cropped



Final edit



WIN

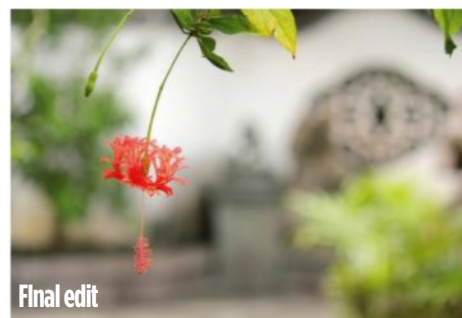
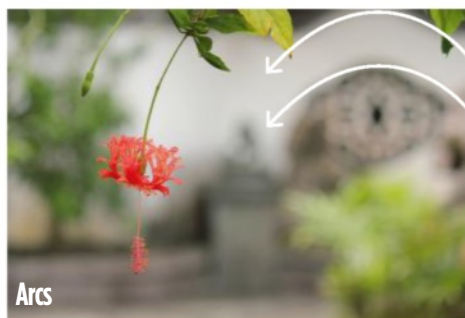
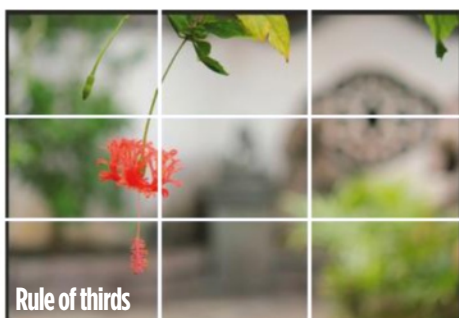
The person who takes the picture of the week* in *Appraisal* will win a Manfrotto Unica VII Messenger Bag worth £84.95. This bag combines style and functionality, ensuring that it is the perfect companion for carrying your camera gear, laptop and personal items. Gain quick access to your DSLR with lens attached, laptop and personal effects in the upper compartment by using the top opening. An additional compartment in the base of the bag also provides storage for selected Manfrotto Compact Photo Tripods.

www.manfrotto.co.uk

Submit your pictures

Send up to six prints, slides or images on CD (please include the original files from the camera along with your submitted versions on your CD). Tell us about the pictures and include details of equipment used and exposure settings. Send your images to *Appraisal* at the address on page 3. Enclose an SAE if you want them returned

*PRIZE APPLICABLE TO UK AND EUROPEAN ONLY/CONTENTS OF BAG NOT INCLUDED



Japanese lantern Penny van Heerden

Canon EOS 550D, 18-55mm, 1/100sec at f/4, ISO 100

PENNY'S photograph of a Japanese lantern (*Hibiscus schizopetalus*) demonstrates just how effective a kit lens can be when it's used well. These lenses are often discounted out of hand due to their 'less-than-perfect' image quality, but in this instance I think it would be very hard to tell that an 'entry-level' lens has been used.

Part of the reason is the shallow depth of field, which immediately suggests the use of a lens with a fast maximum aperture – f/2.8, perhaps – rather than Penny's relatively modest f/4. Instead, the effect relies on a combination of the widest aperture

setting available, the longest possible focal length and, most likely, a close focus distance.

The distance between the foreground and background also helps, as it makes the contrast between the in-focus and out-of-focus areas all the more pronounced – there's no transition from sharp to soft. The effect of this is obvious, immediately drawing our attention.

Our eye is also drawn by the contrast of the flower's vibrant colour against the muted surroundings, and the composition plays a role as well. Placing the flower off centre (using the rule of

thirds) is a classic 'trick', but note how the two stems echo one another as well. The outer stem curves round in parallel, stopping our eyes from wandering out of shot, and these curves are complemented in the background by two implied arcs on the right, also leading our gaze towards the flower. The result is that all the curved lines lead us to the subject.

Arguably, the exposure could be increased a little to lift the grey sky, and the 'eye' in the background could perhaps be less intense, but even without these tweaks Penny has demonstrated just how effective the oft-maligned kit lens can be.



Stockport station Eleanor Leonne Bennett

Panasonic Lumix DMC-FZ38



PICTURE OF THE WEEK

I HAVE very few details about Eleanor's black & white shot, as it would appear that it has been stripped of all its Exif information at some point. All I know for sure is that it was taken at Stockport station in Greater Manchester using a Panasonic Lumix DMC-FZ38, but does it really matter which settings were chosen? For me, what matters is that Eleanor has produced a really striking image built on layers, reflections and the dramatically high contrast created by strong backlighting.

I'm not sure if I'm inside a train on one set of tracks looking through the window

to another train, or if I'm on the platform looking in from the outside, but I really like this ambiguity. I also love the unconventional framing, which sees the 'action' in the image (the figures) occupying just the lower third of the image, while the upper third is dominated by a large expanse of midtone. Normally, this would run the risk of becoming dead space, but in this instance the flat grey forms the perfect counterpoint to the busy, high-contrast area. It's this bold framing and skilful control of the high-contrast lighting that makes this well-observed 'street shot' my picture of the week.



AP guide to...

Portable projectors

Want to be able to display your photographs at a moment's notice? **Vincent Oliver** offers guidance on what to look for in a portable projector and examines three models

PORTABLE projectors are lightweight units that are small enough to fit in a satchel or even a shirt pocket, and can be used anywhere to instantly display your photographs and movie files.

As with most photographic equipment, the lens quality has to be good. The pocket projector's lens will probably be a fixed focal length, which means you have to move the projector either closer or further away from the screen to reduce or enlarge the projected image.

Generally, the optimum viewing distance is 2–3 metres (6–9ft), which should produce

an image size of 0.25–1.5m (10–60in). Bigger projectors usually incorporate a zoom lens, which enables the user to enlarge or decrease the image size without moving the projector.

Focusing is accomplished manually using a small wheel located near the lens. One problem with small projectors is that they need to be carefully aligned to the screen to avoid a keystone effect (this is when the image is distorted, giving the projected image a trapezoid shape), although more expensive projectors can automatically remove any keystone distortions. These

small projectors also include a tripod socket at the base, which is useful when setting up.

Pocket projectors use LCOS (liquid crystal on silicon), laser or LED lights to deliver rich colours and still allow the projector to run cool. LED lamps have a life of approximately 20,000–30,000 hours. However, the downside of small lamps is that they often lack brightness, which can vary between 10 lumens and 200 lumens, with the higher lumens values producing a brighter display. The contrast ratio, which is a measure of the contrast between the brightest white and darkest black the projector can display, can also vary greatly. Higher ratios provide better pictures, especially in bright environments.

The resolution for most pocket projectors is 854x480 or 640x480 pixels, providing a screen aspect ratio of 16:9 or 4:3. This is fine for most viewing, including DVD playback, but will not do full justice to your 16-million-pixel image files. High-resolution full HD video files of 1280x720 and 1920x1080 pixels will be downscaled to the lower resolution. Projectors that have the highest contrast ratio, brightness and resolution will display the best picture quality.

Most portable projectors have a mini HDMI port, USB port and an SD memory card slot





As portable pocket projectors use a lithium battery, look for a projector model that has a removable battery so you can carry a spare one with you. A fully charged battery should last for approximately 90mins on a low-light setting or 45mins at maximum brightness. Some units can deliver a viewing time of 90–180mins, but this will generally be at a reduced brightness. Other power options include a mains adapter that you can use when viewing a feature film on DVD. Units that are iPhone compatible can also deliver power to an iPhone to provide a useful three hours of extra time, which is handy for the busy photographer on the move.

Connections usually include a mini HDMI port that is used to connect a digital camera, camcorder or DVD/Blu-Ray player; a composite AV socket; a USB port for a cable or memory stick; and an SD memory card slot. Some projectors may also include internal memory, which can be used to store photographs or presentations. An audio-out port is used for connection to an external amplifier, powered speakers or headphones. Other connectivity options may include direct links to iPhone, iPad, iPod and other Android devices. Most popular file types should be supported, including JPEG, TIFF, GIF, PNG, BMP, AVI, MP4 and MOV. It is unlikely that raw files will be supported.

Depending on the software that comes

with the projector, you may have an application that compiles photographs into a slide show with a variety of transition effects. Other applications may include a Microsoft Office document viewer that enables you to project PowerPoint presentations, Word and Excel documents. If linked to an iPad or computer, you can also browse the web. Projecting applications such as Photoshop, Lightroom and PaintShop Pro are useful for lectures and demonstrations.

Given that it's a portable device, you are not going to get a concert-hall sound from a small projector with a small built-in speaker or speakers that have an output of 0.5–1.5 watts. At best, these will produce a similar sound quality to that obtained from a tablet device or phone. Projectors that incorporate an audio-out port can be connected to headphones or an external amplifier for a more dynamic sound quality.

The projector's menu options should give sufficient control of brightness and contrast, plus adjustment on colour saturation. Other menu options may include a file directory for a memory card. Most projectors include an IR remote control, which is useful for controlling slide shows or pausing videos.

Finally, for the best viewing, you should use the projector in a dimly lit room together with a brilliant white screen. A good alternative is to use a large collapsible white reflector as a portable screen. **AP**

Philips PicoPix PPX3610 pocket projector

Around £400 (street price)

www.philips.co.uk

The brightest model in the Philips PicoPix range, the PPX3610 puts out up to 100 lumens on AC power, with a contrast ratio of 1000:1. It has a native resolution of 854x480 pixels and projects a screen size of 12–120in from distances of 0.5–5m. Input options include HDMI, USB and mini-USB, as well as an SD card slot and built-in Wi-Fi.



Vivitek Qumi Q5

Around £480 (street price)

www.vivitek.co.uk

The Vivitek Qumi Q5 weighs 0.490kg and has dimensions of 160x104.2x32.3mm. It offers 500 lumens of brightness, a high 10,000:1 contrast ratio and a native resolution of 1280x800 pixels. It also features vertical keystone correction of $\pm 40^\circ$. Connectivity options include HDMI, USB, A/V-in, audio jack out and universal I/O input. There is no built-in Wi-Fi, although there is the option to purchase an additional Wi-Fi dongle.



Epson EB-1761W

Around £750 (street price)

www.epson.co.uk

Larger mobile projectors such as the Epson EB-1761W are still slim enough to fit in a laptop bag or satchel. This model measures 292x210x44mm, weighs 1.68kg and, with its larger lamp, produces up to 2600 lumens of brightness with a contrast ratio of 2000:1. It features keystone correction of $\pm 30^\circ$ on both axes. Connections include HDMI, USB, jack audio and a component-in socket for a computer.



WHAT YOU WILL NEED

- Pencil
- White pen
- Metal ruler
- Craft knife
- Scissors
- Clamps
- Hessian
- Needle
- Strong thread
- PVA glue
- Roller
- Card
- Fabric for cover
- 12x double-sided A4 printer paper
- Printer
- Cutting mat

Make your own photo book

Rather than getting a company to make a photo book for you, why not try making your own? It's not as hard as you might think. **Robert Sibley** explains how it's done

ALTHOUGH there are lots of companies that allow you to upload your images and print your own photo book, it is possible to make and print a book yourself. You can control the size, the paper you use and how you want the cover to look. A handmade photo book can be a nice memento of an event and make a great personalised gift.

You might think that making a professional-looking book would be impossible without certain tools and skills,

but the basic premise is straightforward, although it may take a few attempts to get exactly what you want. With this in mind, it is always best to make a few test books.

PRINTING YOUR PAGES

In this example, I have kept the process as simple as possible to show how easy it is to produce your own photo book. I have chosen A5 as the size. This is a sheet of A4 paper folded in half, so it means that an A4 printer

Try making your own A5 photo book as a memento of a holiday or other special occasion

can be used. Of course, if you have access to an A3 printer you could make an A4 book, or even a book that measures 20x20cm square. However, an A5 book is the perfect size for a gift, perhaps full of holiday photos or even a small wedding album.

One thing to remember is that you will need to use double-sided A4 paper, so make sure you put the paper in the correct way round when you are printing on the reverse. It is a good idea to do a dummy test run of the printing process, printing page numbers rather than images, so you can see which way round the paper needs to be loaded and how your book will appear once it is completed. See *Page ordering* (opposite) for a guide to how each of the pages and sections work together.

PAGE ORDERING

ENSURING that your pages are in the right order and printed on the correct side of the page is probably the most important part of the book-making process.

Printing a page in the wrong order may not only cause you to reprint that page, but possibly even the entire book, which could prove very costly. The book I am making here will consist of three sections, each with three A4 pages that, when folded, will produce 14 sides.

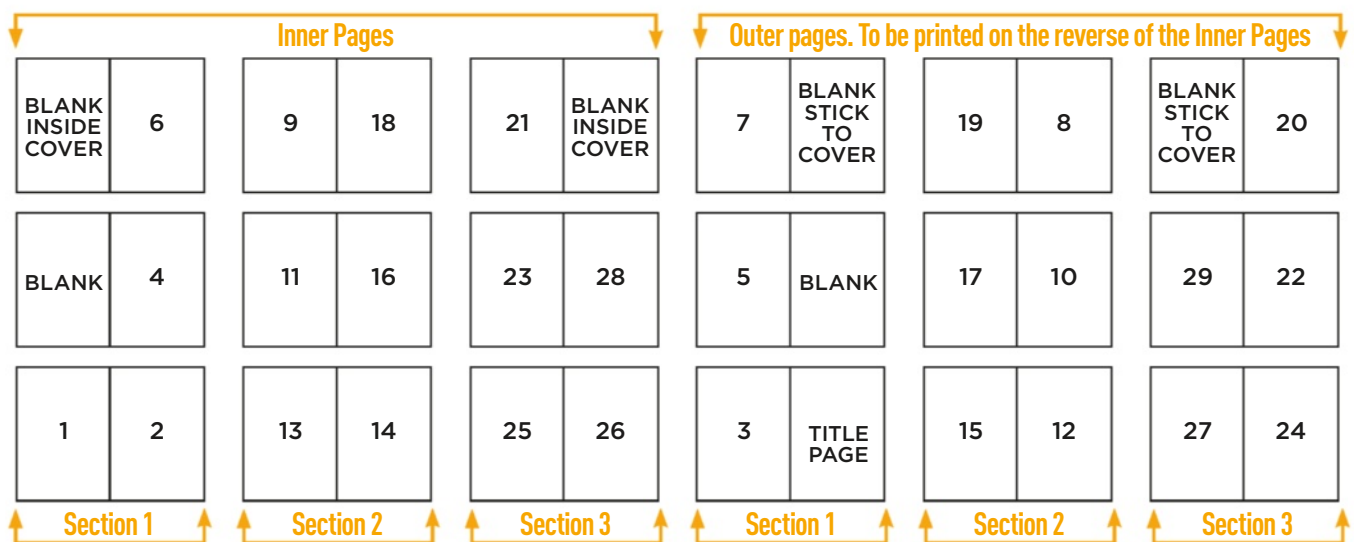
In publishing software such as Adobe InDesign, there are options that can automatically organise the pages for you. However, if you don't have this

kind of software you will need to do it yourself. For this guide I used Microsoft PowerPoint, as it provides an easy way to drop in images and see the layout of your entire book. Adobe Photoshop works just as well by creating an A4-sized image to act as a two-page spread in the book. Before using Photoshop, or any other image-editing software, make sure that you have a plan of where all your pages will appear. This will help when it comes to printing and binding your book.

To create the layout for an A5 portrait-orientation book, set up each PowerPoint slide or

Photoshop image to A4 landscape and create a vertical guideline at 14.85cm. This will define the boundaries of the A5 pages within the book.

Start by ordering the inside pages, as shown in the diagram below. Work from the top to the bottom of section one, then move onto sections two and three. You will see that the sides have been left blank – these will either be stuck to the covers or will form the inside covers. Remember also to leave a 5mm bleed around all your images and text, as the book-block will be cut later. Next, order your outer pages, which will be printed on the reverse of the inner pages.



STITCHING THE PAGES

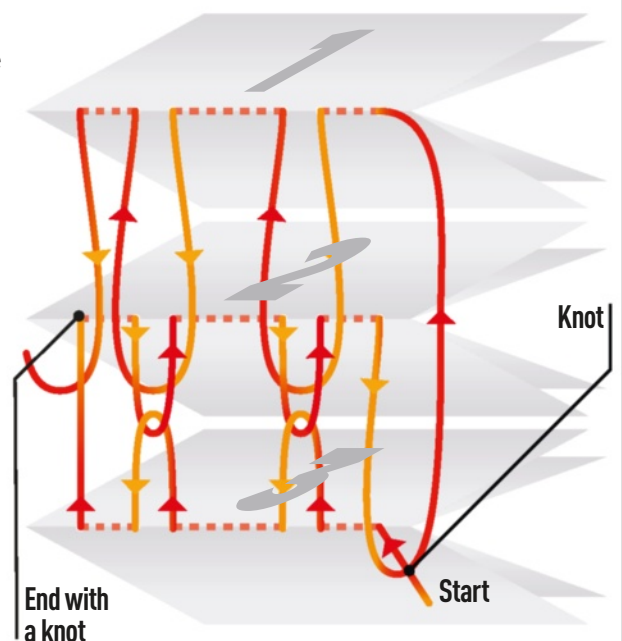
ALTHOUGH this stitching diagram may seem complicated, the process is relatively straightforward. However, it is worth practising on some inexpensive plain A4 copier paper a few times to make sure you get it right. The basic idea is to stitch one section and then the other sections in turn. Sewing through the loops created in the previous section will stitch them all together.

Start with section three, pushing the needle through the first hole from the outside and then threading it through the holes you have already created (this is covered in the step-by-step guide on pages 46–47). Continue along the spine of the section remembering to pull the entire length of thread through, leaving around 4–5cm at the end. Remember to always pull the thread along the spine to tighten – never do this at an angle otherwise you could rip the book or enlarge the holes.

When you reach the end, pick up section two, making sure it is the correct

way up, and guide the needle through the first entry hole and then back out. As you come out of the exit hole after making the first stitch, take the needle and pass it under the thread from the section below, making a loop that, when tightened, will pull the sections together.

When you reach the end of section 2, before passing through the entry hole in section one, tie a knot with the length of thread that remains from the beginning of section three. Continue to thread through the first entry and exit holes of section one, then, as you exit, guide the needle under the threads connecting sections two and three, before continuing to the next entry point. This will secure section one to the other two sections. Continue along the spine until you reach the last exit hole. When you do so, guide the needle under the thread below to create a loop, then tie a knot to secure the thread. Cut off any remaining thread.



STEP-BY-STEP GUIDE TO ASSEMBLING YOUR PHOTO BOOK

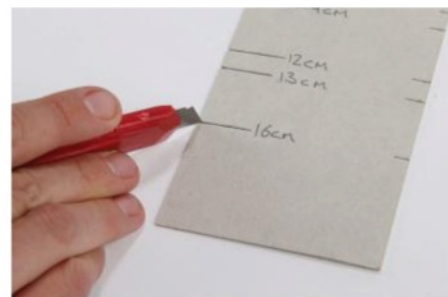
Once you've printed your pictures, it's time to assemble all the elements of your book. **Robert Sibley** explains how



1 Use the inside of the paper box to fold your pages. By pushing the paper up against the side, it will ensure that the fold finds the middle of the pages. This is particularly important when images appear on both sides of your page, or if your images are full bleed.



2 Once folded, ensure that all pages have been folded in the correct way and that images and text appear in the right order. Any mistakes missed now will be very time-consuming to fix later.



3 Now, using the paper box, you need to create a template that can be used as a guide when piercing the paper for sewing. The template should be the height of the book-block – in this case 21cm. A 5cm space has been left at the top and bottom with 3x 3cm spacing for the thread. Cut a small V at each measurement.



7 Continue the process with section 1. Remember that this time you'll be threading the needle through the loops already connecting sections 2 and 3. At the end of the sewing, tie a knot with the remaining thread and the 4cm piece left dangling, as described in Step 5.



8 Now you must create a spine that will cover the sewing. Measure the depth of the book-block and cut out a spine from the template you created earlier. The markings will not be seen.



9 Use a roller to apply a very thin, even layer of PVA glue to the book-block. It is very important that it is applied sparingly, as any excess will result in glue seeping between the pages in the three sections.



13 Roll the board with PVA glue and allow to dry for a moment until tacky, then place onto the fabric. Allow to dry for a few minutes, then cut the corners of your piece of fabric. Make sure that the line of your cut is around 2mm away from the corners of your covers. If it is cut too close, you will be unable to crimp the fabric and the corners of the board will show.

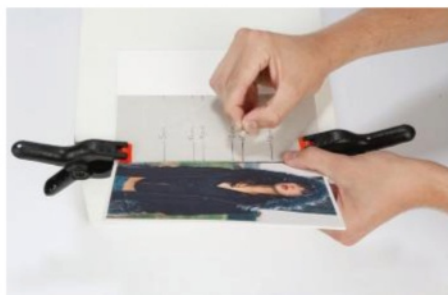


14 Use the roller to apply a layer of glue to the folds of the fabric. Wait for the glue to become tacky and then start to fold the edges inwards, followed by the top and bottom. Use a clean piece of card to help you ensure that the fabric is tight against the edges of the board, and that no air bubbles become trapped. Allow to dry.



15 As discussed earlier, you should have a bleed of 5mm. From the top of the book-block, measure down around 5.5mm and draw a line. Always start from the top, as this is where you butted the edges earlier. Get a comfortable firm grip on the ruler and, bit by bit, cut through the block. Use a new blade for every edge and allow it to do the work. Don't apply too much pressure as this could bend the blade. For the bottom, measure down from the new straight edge at the top.

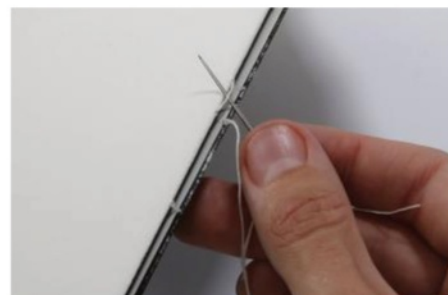
ow to fold, trim, stitch and glue the pages of your photo book together



4 Butt up each section of the book in turn, from the top, to ensure your images look even from top to bottom throughout your book. Clamp your template to the middle of the section and, with it slightly overhanging your table, pierce a hole through every page where you have cut the V from the template. Repeat for each section.



5 Cut a piece of thread that is 3.5x the height of the book-block. Starting with section 3, use your needle to pull the thread through each hole, leaving around 4cm at the end. To tighten the thread, always pull along the spine – never downwards, as this could make the holes bigger or tear the pages. For more details about stitching the sections, and a diagram, see page 45.



6 Ensure that section 2 is the correct way up and place it alongside section 3. After guiding the thread through the first sewing holes in section 2, as the needle appears sew under the thread from section 3 to create a loop, then continue back into section 2. This will connect the two sections together. Remember to tighten along the spine.



10 Cut a piece of hessian (or something similar) that is the height of the book-block and about 4cm wide. Use the roller to apply a small amount of PVA glue so that it feels tacky. Place the spine onto the book-block and then surround with the hessian, ensuring it has a tight, smooth finish. This will help to keep the spine in place as it dries.



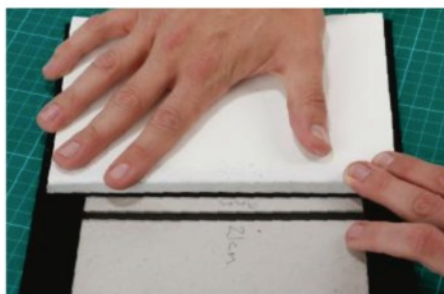
11 Using the remaining board from the printer box, measure the front and back covers, the height of which will be the same as the book-block at this stage (5mm will be cut from the top and bottom later). The cover width should be 5mm less than the book-block's width (you will see why later). For this A5 example, the front and back covers measure 21x14.3cm. The width of the spine should equate to the depth of the book-block plus the thickness of the covers.



12 Place the pieces of board onto the reverse of your chosen piece of fabric. There should be a gap of 5mm either side of the spine. Once laid out, measure the folds of the fabric. For ease, I used the width of the ruler around all four sides. Cut this out, if possible, using the ruler and knife to ensure it is straight.



16 Place a piece of paper between the first page and the rest of the block. Use the roller to apply the PVA glue and, as before, be careful not to apply too much. You want the paper to feel tacky, not damp.



17 Line up the book-block on the cover and stick it down. It should overhang the gap made earlier between the covers and the spine by about 5mm. Ensure that the spine folds around the back of the book-block before firmly pushing down and allowing to dry for a few minutes.



18 Repeat steps 16 and 17 for the rear cover and then place under a weight, ideally overnight in a warm, dry place. Remember not to apply any glue on the spine.

Preparing images for online

Callum McInerney-Riley explains how to optimise your images for use online and the precautions to take to prevent them being stolen

MOST photographers who put their images online do so in an attempt to gain some exposure and recognition for their work. A few 'likes' and positive comments are a nice way to get feedback and to share a passion for photography. However, a common problem people encounter is that, on-screen, their images look fantastic, but once uploaded to websites such as Flickr, 500px, Twitter or Facebook, they look very different. The screen image doesn't match the uploaded picture. Often, colours appear flatter, focus is not as sharp, and occasionally the appearance of compression artefacts become an issue. This can cause great, fantastically composed images to become lost online as they fail to stand out.

Here, I will outline a few ways to prepare images specifically for the web, and provide a few tips so you can protect your images against online theft.

IMAGE SIZE

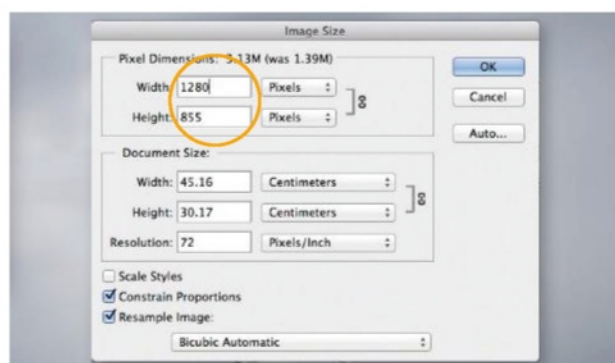
A few years ago, almost every website placed restrictions on file uploads, whether this was in the size of the file in bytes or the pixel dimensions of the image. Thankfully, most sites have now lifted many of these restrictions and often accept full-resolution images. On Flickr, a full-resolution image

can be uploaded and previewed in different sizes that are created for the viewers. This allows visitors to your Flickr gallery to view your image full screen or at its original size when uploaded. Websites such as Facebook, on the other hand, take the full-resolution image and compress it so that it takes up less virtual space. Unfortunately, the downside of uploading high-resolution images is that they can be easily stolen and used without permission. A watermark is a good deterrent, and I explain how to watermark an image on page 49.

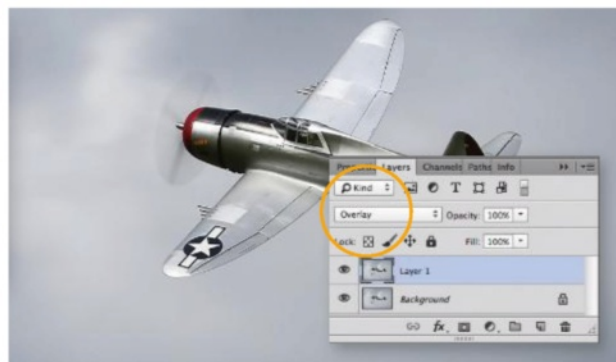
The best solution is to simply upload the image at a file size that strikes a balance between making the resolution suitable for viewers and unsuitable for reuse by potential thieves. But what is the ideal size for web use? I have found that resizing an image to 1280 pixels on its longest edge provides the ideal balance. The file size is smaller than a high-resolution image, which makes it easier to upload and better for cloud storage, and its dimensions are small enough to stop large-scale printing. Also, it displays at a decent size for people to view it. The average monitor resolution is 1366x768 pixels, meaning that a 1280-pixel image will preview well on social media, forums and websites.

SHARPENING

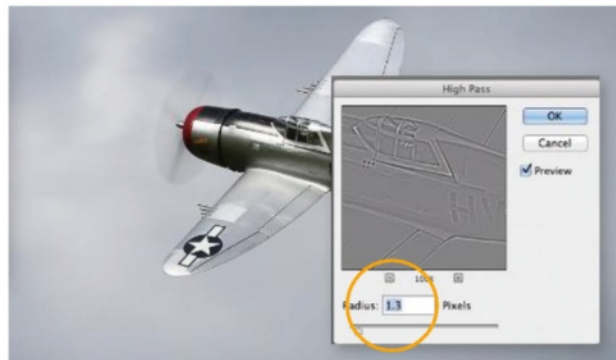
WHEN images are scaled down and compressed on the web, they tend to look somewhat flat and lose a lot of their original sharpness. For this reason, a lot of the great photographs online have had extra sharpening applied to make them really stand out – and it's a lot more sharpening than would be applied to a printed image. To achieve the best results for online, it is best to first resize the image for upload before applying any sharpening. If sharpening is applied before resizing, once the pixels have been resampled from scaling down the image, not all of the sharpening will remain. The step-by-step below shows a quick way to optimise sharpness for the web:



1 With the image open, select Image>Image Resize and resize the shot to your desired upload dimensions (I suggest 1280 pixels on the longest edge).



2 Now select Layer>Duplicate Layer (or Cmd/Ctrl+J) to make a copy of the image in the Layers palette. Next, change the Blending Mode of the top layer to Overlay.



3 Finally, with the top layer selected, click Filter>Other>High Pass, and tweak the Radius. For an image sized to 1280 pixels, a Radius of between 1 and 4 provides a nice level of sharpening, although larger images will require a larger Radius.

Colour

COLOUR space refers to the range of colour (or gamut) that is held in an image. The two most common colour spaces are sRGB and Adobe RGB. A far greater tonal and colour range is represented in the Adobe RGB

colour space, and with many modern cameras it is possible to capture images in either of the two spaces. For printing, it is better to capture, post-process and print in Adobe RGB, as the larger range of colour will achieve more tonal and colour-rich images.

Unfortunately, only browsers with special colour-management options

selected can preview images in Adobe RGB. It is a very small minority of people who will have this option ticked. That doesn't mean the image cannot be viewed, though, just that the browser will ignore the colour profile and convert the space by default to sRGB. With this conversion to the smaller colour space, the

original colours of the image will appear desaturated and not as tonally rich as an image in Adobe RGB. For this reason, it is best to convert any images uploaded to the web to sRGB, and post-process the colours to complement the image. To change the colour profile, select Edit>Convert to Profile>sRGB.

PROTECTING IMAGES ONLINE

MANY of the websites to which photographers upload their pictures are not very secure, so it's easy for someone to steal images from these sites. On many websites, images can be dragged and dropped onto a computer desktop, or cut and pasted. Facebook even has a download button in the Options menu in the Photo Viewer. Some websites disable cut-and-paste options, but even then it is still possible to make a screen capture of the web page and crop the image out.

Currently, there is no real solution to prevent images being taken from a website. However, it is possible to make it so difficult to steal images that it becomes a pointless exercise.

First, consider image size. Potential thieves are seeking high-resolution images, so the smaller the image the better. Second, watermarking images works well, although it can distract from the image. Alternatively, copyright information

can be subtly placed along the bottom of the image or in the corner as a great way of gaining recognition for a photograph. The downside is that it's easy to either clone out or crop off.

TEXT WATERMARK

If you don't already have a watermark, the best thing to do is simply write your web address, name or social media profile location using the Type tool in Photoshop. With an image open, select Layer>New>Layer. This will create 'Layer 1' by default. With this layer selected, use the Type tool to write your copyright information, such as '@CMRileyPhoto', which in my case directed the viewer to my Twitter profile. Next, delete the background layer, which will leave you with your text on a transparent background. Save this as a Photoshop (PSD) file. It can then be dragged and dropped onto any image.

LOGO

If you have already made a watermark, make sure it is on its own layer with a completely transparent background. To do this, make a selection of the entire area you wish to use as a watermark and click Select>Select Inverse, then hit Backspace on the keyboard. This will delete the area around the watermark.

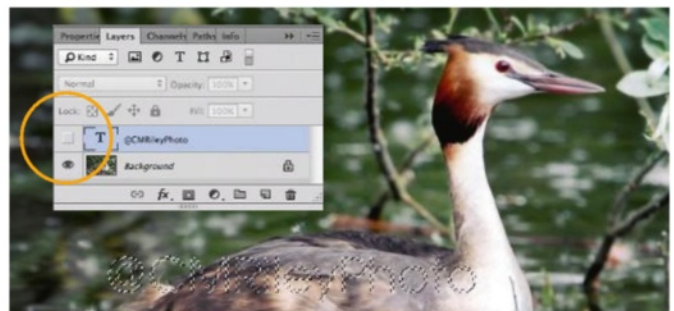
METADATA

Some websites like Facebook strip the metadata out of an image once it is uploaded, but many sites leave it in place. Using a program such as Adobe Lightroom or Adobe Bridge, it is possible to attach copyright information to an image in the metadata. This metadata will often go unnoticed by potential thieves, and if someone does find your image and wants to pay you, it will point them in the direction of the real owner.

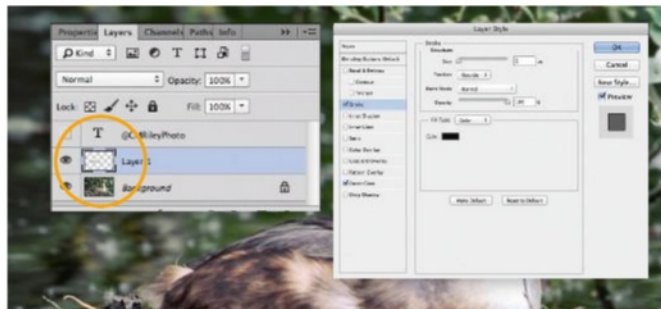
HOW TO WATERMARK AN IMAGE



1 Open both the image that needs to be watermarked and the prepared watermark text or logo in Photoshop. On the watermark text/logo, go to Select>Select All, then use the Move tool to drag the layer onto the image.



2 Make a selection of the entire watermark by holding Cmd/Ctrl and clicking on the watermark layer thumbnail in the Layers palette, then uncheck the eye next to it. This will show a live selection but no visible watermark.



3 With the selection still live, click the image layer and press Cmd/Ctrl+J to duplicate the watermark on the image layer. To change the style of the watermark layer, double-click the new layer in the Layers palette to bring up the Layer Style palette.



4 In the Layer Style palette tick the Stroke box and apply a small pixel stroke at 40% opacity. Next, tick the Outer Glow box and use the default setting, but change the blend mode to Lighter Colour and lower the opacity to around 30%. The values of spread and size will depend on image size, so tweak these to achieve a similar look to the example above.

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AP expert guide to... Alternative processes

Traditional print-making techniques are a slow, measured and deeply satisfying counterpoint to the immediacy of digital.

Andrew Sanderson looks at these antique or 'alternative' processes

THE TERM 'alternative process' covers a number of picture-making methods. Most are printing processes, but not all, and are actually antique processes, which have been given a contemporary slant by presenting them as 'alternative'. The most common is cyanotype, and its popularity is probably down to the ease of use and the relatively

harmless chemicals involved (all chemicals should be treated with care and sensible safety guidelines should be adhered to).

Other printing processes include: salt printing; argyrotypes; albumen printing; gum printing; platinum printing; carbon printing; Van Dyke Brown and a few more specialised processes such as dromioil, wet

Salt print

plate and daguerrotype. Most of these give a monochrome image, but gum and carbon can be used to create full-colour pictures, although this is a very specialised and difficult way to make a colour print. All these processes require some investment in time and learning, and the more effort you put into



EQUIPMENT CHECKLIST

For any of these processes you will need some basic items:

- **Contact printing frame** Thick glass, 10mm MDF and a few bulldog clips will do
- **Flat brush** Some recommend Japanese hake brushes, but other types can be used. Many advise that you should avoid brushes with a metal 'ferrule' holding the hairs to the wood if you are doing cyanotype, but it is not a problem if you keep it dry and just use the tip of the brush
- **Ruler and pencil** To mark out the area on the paper where the coating needs to be
- **Scissors**
- **Developing trays** Cat-litter trays can be used as a cheap substitute
- **Hairdryer**
- **A darkened room** Not a proper darkroom, just dark
- **Red light** The back light from a pushbike can be used
- **1in wide masking tape** The blue stuff that decorators use comes off easily without tearing the paper
- **Large negative**
- **A small jam or honey jar** For mixing and storing your solutions
- **Light-tight box** An old photographic paper box will do to store coated paper, or it can be double-bagged in black plastic
- **Electronic timer**
- **Goggles**
- **Rubber or latex gloves**
- **Old newspaper** Make sure your surfaces are covered in case of splashes or spillages
- **Paper towels**
- **Graduates** Measuring jugs for accurate measurement of small, medium and large quantities
- **Syringes** 10ml and larger. Have at least two in each size
- **Clothes line and pegs.**

EXTRA BITS FOR THOSE WHO DON'T BUY KITS:

- **Weighing scales**
- **Plastic spoons**
- **Fairy-cake papers** These are for weighing out the chemical powders and should be disposed of afterwards
- **Brown bottles** For storing mixed-up solutions, and available cheaply from chemist shops
- **Chemicals appropriate to the process** Always store chemicals safely and securely away from children and animals



them, the more you will get out. The techniques can be used without in-depth knowledge, and a print of sorts will be produced, but a greater sense of satisfaction comes from learning how to control these processes to achieve consistent and repeatable results.

Alt-printing processes are not exposed under an enlarger as in normal darkroom printing. They are much less sensitive to light and need to be exposed by contact printing under a strong ultraviolet light source. This means that the negative needs to be the same size as the final print required.

In the early days, these printing processes were only used with large-format camera negatives, but later, people made enlarged copy negatives from smaller formats. Now it is possible to shoot digitally and make inkjet prints onto overhead transparency film – known as digital negatives – and to print from these. Some processes need very dense negatives (salt printing and platinum printing) and digital negatives cannot be made with deep enough blacks to give the density needed. One way round this is to make two or more negatives from the same image, and sandwich them together to build up the depth of tone.

WHY USE AN ALT PROCESS?

The special quality of a one-off print, which you have created (despite the difficulties), makes the whole process

Above: Gum and cyanotype print

Top right: Argyrotype print

Right: Red gum print

worthwhile and hugely rewarding. These processes bridge the gap between science and art better than any conventional process. The results of these processes are an odd mix of low quality and high aesthetic value. By low quality I mean that often contrast goes up, sharpness drops – especially with multiple layer processes like gum – and yet the prints are expressive and magical. They are also very permanent – some of them will last as long as the paper support they are on!

ESSENTIALS

UV light source The light unit to expose the emulsion is crucial. Early printers used the sun, especially for cyanotypes, which are still referred to as 'sun prints'. These days, most people prefer the controlled output of a UV lightbox. I have a custom-built UV light box, but a small face-tanning unit will do for images of A4 or smaller.

Do you need a darkroom? You don't need a conventional darkroom as the mixtures are not as light-sensitive as ordinary photographic paper. When mixing and coating I use subdued light, equivalent to a single candle at the other side of the room. This gives me enough light to see by, but nothing that will fog the emulsions. When I hang the coated papers up to dry, I just use red light, and you could easily use the back light from a bike for this.



ALL PICTURES © ANDREW SANDRISON



‘The special quality of a one-off print, which you have created, makes the process worthwhile and hugely rewarding’

Safety When liquids are used in subdued light, it is easy to splash or spill them onto the work surface or the floor. If you are doing any of these processes at home, please keep the work surface covered with newspaper and have plenty of absorbent paper towels ready. Label your bottles and containers clearly and don't have any of your equipment near food-preparation areas. Many of the chemicals are fairly safe if used sensibly, but the use of goggles and latex gloves is advised. If you are a nail biter, you wouldn't want traces of ferricyanide under your nails, would you?

Creating a digital neg The simplest way to make a digital negative is to desaturate your image in Photoshop, then invert it to make a negative. Unfortunately, this produces awful results, because the tonal scale must be tweaked to get the best out of it. I don't have space here to describe the technique

properly, but there are quite a number of web pages on the subject and it shouldn't take long to get results good enough to begin with.

How easy is it to get chemicals? Are kits available? There are kits available for salt printing, gum printing, cyanotype and argyrotypes. These are produced by Fotospeed, and are available from Fotospeed, Firstcall, Silverprint, Process supplies, Bostick and Sullivan, B&H, Digital truth, Freestyle and the Imaging Warehouse.

If you wish to try these processes from scratch and mix up your own chemicals, you can get them in the UK from www.silverprint.co.uk. Also, the alternative photography website has a page dedicated to chemical suppliers (www.alternativephotography.com/wp/directory-of-suppliers/chemicals-kits).

If you are outside of the UK, some chemical suppliers will only send over land so choose a supplier in your own country.

COATING AND DRYING

Coating the paper with the light-sensitive mixture requires a flat brush or a glass rod. The emulsion needs to be as even as possible and as large as your negative. Paper should be cut to a larger size than the negative to give space around the image for registration, and a border always gives an image room to breathe. It also makes framing easier as the





DIFFICULTY RATING

The processes, from the easiest to the most difficult

This is a rough approximation of which process is easiest, through to which is hardest. It is just my opinion and I'm sure there will be some who would make the list in a different order, but for what it's worth:

Easiest first

Argyrotypes (kit only)
Cyanotype
Salt
Platinum
Van Dyke
Gum
Carbon



window mount has plenty to 'get hold of' and this reduces cockling. I would usually do a 7x5 inside a 10x8 piece, and a 10x8 inside an 11x14 and so on.

For brush application, dip the brush in the solution and brush from side to side. Keep dipping and brushing until you have covered the designated area, then using the damp brush but without adding any more solution, brush across at 90° to that to even out the stripes. Try to do this fairly quickly, otherwise the solution will dry and you will have different thicknesses. Do not brush so much that you are scrubbing the surface of the paper, just enough to even out the coating. Most processes have quite fluid solutions, which are easy to coat, but gum printing has a stickier mixture and needs a different approach to brushing. It is a good idea to coat a few small pieces to use as tests to determine exposure time for the real prints.

Once coated, the paper should be hung on a line with a gentle heat from a hairdryer or fan heater blowing from below and to one side (don't let wet solution drip into electrical items). Too much heat will bake the surface of the paper and ruin many processes, so keep it gentle. The drying should be done in orange, amber or red light, or in the dark.

Above left: Platinum print

Above right: Blue and yellow gum print

Top right: Cyanotype print

If you are interested in learning more about these historical processes, I offer one-to-one workshops on a number of them. Visit www.thewebdarkroom.com or contact me on 0797 943 0676

After a while, the paper will appear to be curling slightly in one direction, with the emulsion on the inside of the curl. If the paper has any cockling it probably still has damp patches. Tap the paper from the back with your fingernail, or with a pencil, to test – when the paper has a crispness, it can be considered dry. Take it down, let it cool a little, then use. Spare coated sheets can be stored for a while, but the general rule of thumb is that only enough paper is coated for one printing session, as it deteriorates after a day or two.

Using one of your small tests, the negative is laid on the dried emulsion (as you look at the image laying on the paper, it should be the correct way round). It is held flat and in contact with the paper by pressing it down with thick glass, either in a conventional Paterson proof printer, or with thick glass, thick MDF board and a few strong bulldog clips. Once it is held tight, place it about 7in (18cm) from your UV face-tanning unit (further away if you are using something much stronger) and give it around 1min exposure. Give the second piece 2mins, and the next 4mins. You should be able to roughly estimate the time from these three, then expose your full print. **AP**



Focal length: 200mm Exposure: F/10 1/60 sec ISO1000



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The lines in this image are the result of scratches on the film. In this case they were caused during processing, rather than by the camera (a Lomo Belair 612)

FINE LINE

Q I use Olympus OM-1 and OM-2SP cameras, but when I get the film developed I find there is a line through the negatives. What am I doing wrong? **'Bootsy'**

A Without seeing an example of how this line manifests itself it's hard to say for sure what's causing it, but I'm hard-pressed to think of anything that would apply equally to more than one camera. If it is happening to films from both, then I would suggest that it's probably not the cameras that are at fault. To start with, it may be worth testing them both with clearly identifiable films to see if you can find which of them is the culprit. Then, depending on the nature of the line, you should be able to determine what the cause might be.

I would say there are two common causes of 'lines' on film. If it's a relatively thick, soft-edged line that appears consistently along one edge of each frame (and is dark on the negative and light when printed), then it's highly likely that you've got a light leak, indicating that one or more of the foam light seals in the back of the camera needs replacing. This is quite common with older 35mm SLRs, especially along the hinged end of the film back, and is a relatively inexpensive fix. It's certainly something you could consider doing yourself.

Alternatively, if it's a fine, sharp-edged line that runs parallel to the



longer side of the film (so it crosses the frame horizontally on landscape-format shots and vertically in portrait-format shots), and this is in the same place in every frame, then there's probably something in the back of the camera that's scratching the film as it is transported from the cassette to the take-up spool, and back again when you rewind the film. A scratch would appear as a fine line on the negative and would also appear in any subsequent print. A visual check of the processed film should be enough to determine if the surface is physically scratched. This will also give you an idea of where the debris is in the camera, and you may even be able to see it. Either way, a soft blower brush and some compressed air should be enough to do the job.

However, as I said at the start, if the same line is appearing in films exposed by both cameras, it's unlikely that the cameras are the cause of your problem. Perhaps you can send a couple of examples of the affected negatives. **Chris Gatcum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter (@ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

WHERE TO SAVE DIGITAL PICTURES



Q I have thousands of photographs that I want to save, so can anybody advise which is the best way to save digital images? I do have a plug-in hard drive with tons of memory, which I have transferred the contents of discs onto, but what if that dies? **Mickarchie**

A There is no single answer as to the 'best' medium for storing images. In the past 20-plus years there have been numerous 'preferred' storage mediums, ranging from tape drives to floppy discs, then 100MB Zip disks (and to a much lesser extent 1GB Jaz cartridges), before CDs and DVDs became an alternative. What they all have in common is that they can eventually fail, or become obsolete, at which point your data can be lost. So, regardless of the storage medium, it is always a good idea to have your images saved in at least two places so you have a back-up copy.

The answer for many people is to use two hard drives: one to 'work from' (the disc that you copy and save your images to) and a second, external hard drive that simply acts as a 'mirror' drive with an automatically created back-up copy of your images. Should one drive fail you have the other one that contains all your images, so all you need to get is a replacement.

Yet while this ensures that your images are stored in two places, it won't help if your house burns down or someone breaks in and steals your computer set-up – in both instances you could lose everything because

NO-IMAGE ERROR MESSAGE

Q I recently acquired a Pentax K20D from eBay. The camera appears OK, and after I take a picture and check the monitor, it confirms the shot has been taken. However, if I leave the camera a few minutes and press the playback button, all I get is a 'no-image' error on the LCD. I have scoured the operating manual for clues, but can find nothing to enlighten me. I installed a new Kingston SDHC memory card and followed the formatting instructions so what have I missed? **Tony Ogle**

A According to the K20D manual, a 'no-image' error message (rather obviously) indicates that 'there are no images for playback on the SD memory card'. There could be several reasons why this is, but hopefully we can narrow it down.

To start with, is the 'lock' on the side of your memory card in the locked or unlocked position? Most cameras will tell you if a card is locked, and won't allow you to shoot, but double-check this. There's usually a small tab on the side of the card with the word 'lock' and an arrow. Try using the card in both positions and you'll see if that's the problem.

Next, move on to the firmware. It could be that this is the source of the problem because, according to Pentax (now

AP GLOSSARY Firmware

Many digital devices, including cameras, are controlled by what is known as firmware. This is built-in software that is responsible for virtually all the camera's features, from the font used for the menus through to the response of the exposure system to particular lighting. However, although a camera comes with preprogrammed firmware, in many cases it can be updated by the

camera manufacturer, in much the same way that you might update your computer's operating system or your image-editing software. Updates range from fixing minor problems that have been encountered by one or two users, through to more radical changes to a camera's performance. With the Pentax K20D, for example, firmware version 1.03 saw a notable improvement to the camera's Shake Reduction (SR) system, while v1.04 resolved certain issues that had been found with some SDHC memory cards. In all cases, firmware updates issued by manufacturers are free, and it is advisable to ensure you are using the latest version.

the hard drives are just inches apart. If that's something you're worried about, then the answer becomes 'off-site' storage, usually in addition to mirrored drives.

The traditional suggestion is to invest in a third hard drive, which also serves as a 'mirror', but is kept elsewhere. Then, if you physically lose your computer and the back-up drives attached to it, you still have your images on your remote drive. It's not the most practical solution, though, as you have to remember to make back-ups, and to take it to your 'offsite' storage place.

Because of this, and the increasing speed of internet connections, online cloud storage is becoming an increasingly viable form of remote back-up. Essentially, this involves

uploading your images and any other files you want to store to multiple remote servers, or the cloud as it's become known. The main downside here is the amount of space you have, or the price you have to pay. While there are sites offering free space, this tends to be rather meagre – Google Drive currently offers the highest amount of storage space for free, but the 15GB it will give you is smaller than many camera memory cards. However, if you're willing to pay for your storage space (usually through a monthly subscription) there are companies that will provide you with as much digital storage space as you need, often with automated back-up options so you don't have to remember to do it. **Chris Gatcum**

Ricoh), the latest firmware for the K20D (Version 1.04) 'improved recording stability when using some SDHC memory cards'. Obviously, this suggests there may have been issues with earlier firmware/SDHC combinations, which may include your camera. You can find out which firmware your camera is using by holding down the menu button as you switch the camera on – the version number will be shown on the rear LCD screen. If your camera isn't using v1.04, you can download it from www.ricoh-imaging.co.jp/english/support/download_digital.html. The download also contains full installation instructions.

If you're already running firmware v1.04, try a different memory card of a lower capacity to see if that makes a difference. You don't say which Kingston SDHC card you are using, but when the K20D was launched in 2008, the capacities and speeds available were not as high as they are today. Even though the camera is SDHC compatible, it could be that there is something about your card the K20D doesn't like. It's a long shot, but as the firmware has already been updated to deal with certain SDHC issues it could be that something slipped through the net.

If none of these things resolves your problem, turn your attention to the camera.



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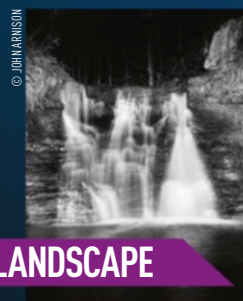
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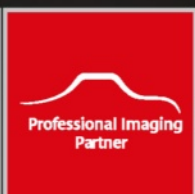
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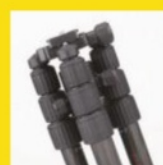
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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**PHOTOGRAPHER | PHOTOGRAPH | **ICONIC CAMERA**

Zeiss Ikon Messe Ikonta

Ivor Matanle explores the magnificently engineered and formidable 6x9cm Ikonta M cameras of the 1950s

FOR MANY lovers of the fine folding cameras of the 1950s, nothing can equal the great coupled-rangefinder rollfilm designs of the period – the Voigtlander Bessa II (AP 31 August), the British Ensign Autorange and the various Zeiss Ikon Super Ikontas. For them, the rollfilm Ikonta M, with an uncoupled rangefinder, is second rate. That is entirely understandable, since the specifications of the great coupled-rangefinder rollfilm cameras are magnificent, and their performance, when in good condition, is difficult to equal among cameras of similar age, except by 6x9cm technical cameras, such as the Linhof or Horseman designs.

However, with the complexity that makes it possible to have a coupled rangefinder in a large folding camera comes the likelihood of

wear and consequent inaccuracy developing over the years. Even in their early years, the great coupled-rangefinder designs needed to be serviced every decade or so to ensure that the lens stayed parallel with the film, that there was no free play in the rangefinder coupling mechanism and that the integrity of the connection from the shutter button to the shutter was not sabotaged by wear to the precisely engineered struts that erected the lens and shutter housing. Yet even at that time, most owners did not have the servicing done unless the camera stopped working, with the result that lubrication was not maintained and wear increased.

As the 20th century continued, the wear on those coupled-rangefinder cameras became

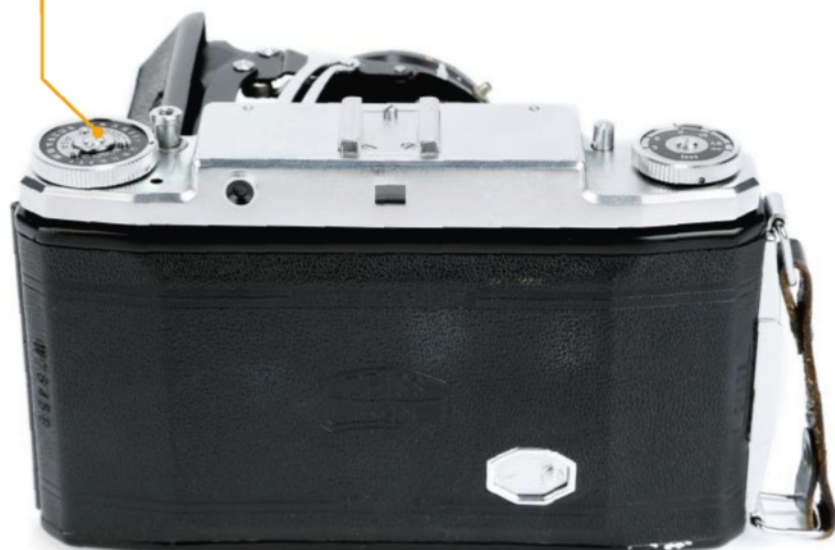


Ikonta M with Novar

A 6x9cm 8-on-120 Ikonta M with 105mm f/3.5 Novar in a Prontor SVS shutter. The viewfinder window is in the middle, with the two rangefinder windows either side of it

Back view 6x9cm Ikonta M

The rectangular eyepiece is the viewfinder, with the circular one the rangefinder. Note the sliding chrome cover to prevent light ingress through the red window



Front view 6x9cm Ikonta M

This shows the detail of the lens and shutter assembly. Note the 3mm flash synchronisation socket at 11 o'clock to the lens

HOW MUCH DO THEY COST?

Ikonta M cameras are often offered on eBay, at 'Buy it Now' prices, but are best bought from a dealer. The 6x9cm cameras fetch more than the 6x6cm, and those with Tessar lenses more than those with Novar. I saw a nice 6x9 Ikonta M with f/4.5 Novar and SVS sell at £110 on eBay. Auction prices for a fully operational 6x9cm with Tessar and Synchro Compur are around £180, and f/3.5 Novar 6x9cm £120. The 6x6cm cameras fetch less – Tessar and Synchro Compur around £110, f/3.5 Novar around £95 and f/4.5 Novar about £80.

greater because of poor maintenance and the need for servicing more significant. Servicing and repair, like everything else, became more expensive, particularly when the camera was complex.

With the coming of the digital age and the 21st century, the value of film cameras was reduced, they were used less often and even fewer of these great coupled-rangefinder cameras were serviced. Today, although you may be asked to pay a great deal for a Bessa II, or a 6x9cm Super Ikonta, or an Ensign Autorange, it is likely to need work when you get it, unless you buy from a classic camera dealer who checks, services and guarantees the cameras he sells.

It follows, therefore, that a less complex camera of similar age, offering similarly high engineering standards and optical performance, but without some of the mechanisms most subject to wear, is likely both to have survived in better condition and to be less expensive to maintain.

The Zeiss Ikon Messe Ikonta, usually better known as the Ikonta M, (*messen* is the German verb 'to measure') is just such a simpler folding camera. Capable of photographing anything that a coupled-rangefinder camera of similar format can shoot, with equal quality, albeit a little more slowly, the various versions of the Ikonta M have precise uncoupled rangefinders and similar lens and shutter options to those of the Super Ikontas, and were made in the same factory in Stuttgart, Germany. They deliver top-quality medium-format results on colour or monochrome film.

SEVERAL VERSIONS

There were, fundamentally, two models of the Ikonta M, both using bodies and engineering shared with the Zeiss Ikon Ikontas of the early to mid-1950s, one shooting eight 6x9cm exposures on 120 film, the other 12 6x6cm exposures.

Each was available in several lens and

Ikonta M versions

A 6x9cm Ikonta M with 105mm f/4.5 Novar in Prontor SVS, alongside the 6x6cm version with 75mm f/4.5 Novar and Prontor SVS

1929

First Zeiss Ikon Ikonta folding cameras

1937

Ikontas gain body release and double-exposure prevention

1948

First post-war Ikonta 521/16 with 6x9cm 521/2 following

1951

Ikonta II 523/2 and 523/16 announced

1951

Ikonta M (6x9cm 524/2) with Opton Tessar and Compur Rapid

1951

Ikonta M (6x6cm 524/16) announced

1952

6x9cm Ikonta M with f/3.5 Tessar and Synchro Compur plus Novar versions with Prontor shutters

1955

Production of 6x6cm Ikonta M ends

1957

Production of 6x9cm Ikonta M ends



Ikonta M with Tessar

This 6x6cm Ikonta M, with 75mm f/3.5 Zeiss Opton Tessar, probably dates from 1952, because it has the early post-war Zeiss-Opton lens paired with the later Synchro Compur shutter

shutter combinations. The much sought-after 6x9cm camera (524/2) was made from 1951-1957, and the earliest examples (I suspect from early 1951) were fitted with an f/3.5 Zeiss-Opton Tessar in a Compur Rapid shutter, 1-1/400sec. These scarce beasts have a black ring between the lens mount and the bright steel shutter-speed ring, upon which the apertures (and the words ZEISS IKON) are shown in white. It is possible, although I have never seen an example, that early examples of the 6x6cm Ikonta M, (524/16) which was in production from 1951-1955, were also made with a Compur Rapid shutter, but it seems more likely that the early 6x6cm cameras had the Prontor S or SV.

After this early period of 6x9cm production, there were three versions of the 6x9cm Ikonta M: the top-of-the-line model with Carl Zeiss 105mm f/3.5 Tessar and Synchro Compur; one with 105mm f/3.5 Novar and either Prontor SVS or Prontor

SV; and the budget version with 105mm f/4.5 Novar and either Prontor S (on early examples), Prontor SV or Prontor SVS.

Similarly, there were three versions of the 6x6cm Ikonta M: one with 75mm f/3.5 Tessar and Synchro Compur; another with 75mm f/3.5 Novar and Prontor SV or SVS; and a third with 75mm f/4.5 Novar and Prontor SV or SVS.

All had an uncoupled rangefinder within the top housing, operated by the right-hand knob on the top-plate, which had a distance scale graduated in feet or metres. When using the camera, you used the rangefinder to measure the distance from the subject to the camera, transferred that measurement to the focus scale on the lens and used a handheld or shoe-mounted exposure meter to determine the exposure for each shot.

BACKGROUND OF QUALITY

Engineering quality had given Zeiss Ikon cameras a considerable reputation for rugged reliability long before the Second World War. The Ikonta name first appeared in 1929, and in *Amateur Photographer's* June 1938 *Modern Miniature*

Cameras guide, the 521/16, 6x6cm, 12-on 120 Ikonta

was available, with Novar or Tessar lenses in apertures of f/4.5 to f/3.5, at prices 'from £6 12s 6d' (£6.62). From 1937, as well as having 'body release' (a shutter button on the camera body), Ikontas were fitted with an interlock that prevented double exposures.

At the end of the Second World War, Zeiss Ikon (the camera manufacturer) and Carl Zeiss (the lens manufacturer), like most other industry in Germany, was in considerable disarray. The Zeiss Ikon factory





Ancestors

Back l-r: A pre-Second World War 6x9cm Ikonta 521/2 with 105mm f/3.5 Novar in Compur shutter to 1/250sec; a pre-Second World War 6x6cm Ikonta 521/16 with 75mm f/3.5 Tessar in Compur; and a post-war 521/16 with 75mm f/3.5 Novar. Front l-r: A 1950s Zeiss Ikon bulb flashgun; a Zeiss Ikon Ikophot exposure meter; and an exposed 120 Kodak Plus X film of uncertain age that I found inside the 521/16 with Tessar

WATCH OUT FOR

LENSES

Shop around for examples that have no evidence of the leather covering being inexpertly removed and replaced, and whose screw heads are not burred. Another common fault is a grimy haze on the internal lens elements. This *must* be cleaned by an expert, the lens collimated and the focus reset. Do not buy an Ikonta M with a hazy lens or a lazy shutter unless it's cheap – the repair bill will be £50-plus. Check that the camera erects snappily with the lens parallel to the film plane and locks firmly in place. Ask Ed Trzoska about repair costs (tel: 0116 267 4247 or email e.trzoska@ntlworld.com).

PRESSURE PLATE

Check that the pressure plate does exert pressure on the film to keep it flat. A weak pressure plate will make results unsharp, however good the lens.

in Dresden had been badly damaged during the RAF's Dresden raid of February 1945. As war reparations, Soviet troops took machinery, raw materials and stock from the Dresden and Jena (Carl Zeiss) factories, and production was stalled for months.

Fortunately, the Americans moved skilled engineers and production staff to the US Zone. The former Contessa Nettel factory in Stuttgart, owned by the Carl Zeiss Foundation, became the new Zeiss Ikon, and a new optical factory was established at Oberkochen. Within three years, it was almost business as usual.

To get production going, Zeiss Ikon in Stuttgart initially manufactured essentially pre-war designs, principally Ikonflex twin-lens reflexes. Ikonta folding cameras reappeared during 1948/1949 but, because Carl Zeiss lenses were difficult to obtain, the earliest examples of the post-war 521/16 6x6cm (12-on-120) Ikonta were fitted with four-element 75mm f/3.5 Schneider Xenar lenses, of similar specification and performance to the Tessar.

Most of the rest of the 6x6cm Ikontas were equipped with 75mm f/3.5 Novar lenses, but some early post-war 6x6cm Ikontas were fitted with Zeiss-Opton 75mm f/3.5 Tessar lenses. Although Carl Zeiss had been coating lenses since 1941, and coated lenses were becoming the normal option for all camera manufacturers, coated lenses were an optional extra for buyers of Ikontas before 1951. All these Ikontas had folding optical viewfinders, with lenses in both folding leaves. In 1951, Zeiss Ikon launched modernised 6x6cm and 6x9cm Ikontas, known as the Ikonta II (523/2 and 523/16). It was these that were developed to become the Ikonta M models.

YOU MAY ALSO LIKE



An Agfa Isolette III, here with four-element Solinar lens and Synchro Compur.

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Thanks to Ed Trzoska and John Kirkham of the PCCGB for the loan of cameras and help with photography.

THE LENSES

Lenses branded Novar by Zeiss Ikon were simple triplets – three-element lenses. However, other things being equal, the difference between the performance of a correctly set-up, clean, unscratched Novar and a Tessar in similar condition is hard to see at f/5.6 or smaller.

Novar was a Zeiss Ikon trademark but the lenses were sub-contracted, principally to Rodenstock, Steinheil and Schacht. Zeiss Ikon set formidable quality standards. If you buy an Ikonta M with a Novar lens that does not deliver sharp results with good contrast, have it cleaned, collimated and checked for other reasons for poor performance, like flare or internal reflections. Most Novars are very good by the standards of their time, and some are excellent.

ACCESSORIES

Zeiss Ikon provided a full range of top-quality satin-chrome lens hoods, bright steel-rimmed filters, cable releases and handsome brown leather ever-ready cases. For close-up photography, there was a range of Proxar lenses, some screw-in, some push-on, engraved with their focal length rather than a dioptré power – a Proxar marked 'f=2m' is what would normally be thought of as a 1-dioptre lens, 'f=1m' is 2 dioptre, 'f=0.5m' is 3 dioptre. The camera instruction books included tables to show what lens-to-subject distance had to be measured for correct close-up focus. The handheld Zeiss Ikon Ikophot exposure meter was recommended for determining exposure, and a neat and lightweight Ikoblitz bulb flashgun provided flash capability. **AP**

Flashgun

The compact 1950s Zeiss Ikon bulb flashgun as it comes out of the box, together with its original box and instruction leaflet. To open it, you pull back a spring on the back of the casing

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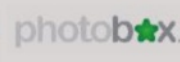


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CANON F1 AE BODY 1984 LOS ANGELES OLYMPIC ED MINT BOXED NEW £1,095.00	
CANON AUTO BELLOWS	MINT £69.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH STRAP & MANUAL	MINT - £399.00
CONTAX G1 BODY	MINT - £189.00
CONTAX TIT TITANUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX 21mm f2.8 BICOEN T* + FILT & CONTAX HOOD/CAP	MINT CASED £695.00
CONTAX 28mm f2.8 BICOEN T* + FILT & CONTAX HOOD/CAP	MINT CASED £295.00
CONTAX 35mm f2 PLANAR T* + FILT & CONTAX HOOD/CAP	MINT CASED £395.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD	MINT £199.00
CONTAX 90mm f2.8 SONNAR "G" + HOOD	MINT BOXED £219.00
CONTAX TLA 140 FLASH FOR G1/G2	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX G1 DATABACK FOR CONTAX T3	MINT BOXED £199.00
CONTAX SA-2 FLASH ADAPTOR	MINT £55.00
CONTAX TITANUM FILTERS, HOODS, AND CAPS FOR G	PHONE IN STOCK PHONE
CONTAX AX AUTOFOCUS BODY (RARE NOW)	MINT - £399.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £65.00
CONTAX 28mm f2.8 DISTAGON T* MM	MINT BOXED £295.00
CONTAX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD	MINT £225.00
CONTAX 50mm f1.7 PLANAR AE	MINT £145.00
CONTAX 65mm f1.4 PLANAR MM	MINT £425.00
CONTAX 135mm f2.8 SONNAR T* MM	EXC++ BOXED £195.00
CONTAX TLA 280 FLASH	MINT £95.00
RICOH GR1 V DATE COMP + CASE & HOYA FILTER SET	MINT BOXED £295.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M TTL BODY CHROME (VERY LITTLE USE)	MINT BOXED £1,195.00
LEICA M BLACK BODY	EXC++ BOXED £695.00
LEICA M-A P 70TH ANNIVERSARY 1913-1983	MINT BOXED £1,495.00
LEICA M4 - 45mm f3.5/5.6 LUMIX G OIS MICRO 4/3rds	MINT BOXED £1,755.00
LEICA M4 2 BLACK BODY	EXC++ £495.00
LEICA M4a BODY SER No 12659X CIRCA 1970	MINT £575.00
LEICA M4a BODY SER No 14111X CIRCA 1975-78	EXC++ £475.00
LEICA III BODY SER No 18161X Q1945 NEEDS SERVICE	EXC++ £1,719.00
LEICA IIIIF BODY COMPLETE WITH CASE	EXC++ £299.00
LEICA III WITH SCM 13.5 ELMAR	MINT - £575.00
LEICA CL BODY COMP WITH 40mm f2.8 SUMMICRON	MINT - £795.00
LEICA CL BODY	MINT - £495.00
MINOLTA CLE WITH 40mm f2.8 ROKOR	EXC++ £499.00
MINOLTA CLE BODY COMPLETE WITH CASE	EXC++ £365.00
LEICA STANDARD CHROME WITH CASE	EXC++ £299.00
LEICA FIT MINOLTA 40mm f2.8 ROKOR	MINT CASED £295.00
LEICA FIT MINOLTA 90mm f4 ROKOR	MINT CASED £295.00
LEICA 50mm f2.8 SUMMICRON BLACK LATEST NOT 6 BIT	MINT BOXED £1,175.00
LEICA 90mm f2.8 SUMMICRON CHROME M	MINT CASED £1,275.00
LEICA 90mm f4 COLL ELMAR M MOUNT	EXC++ IN KEPPER £1,275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS	EXC++ £275.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £399.00
LEICA 135mm f4.5 HEKTOR IN KEPPER	EXC++ £199.00
LEICA 90mm f4 ELMAR BLACK SCREW	MINT - £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	MINT - £199.00
LEICA HANDGRIP FOR M4/M5 etc	EXC++ BOXED £145.00
LEICA WINDER M4-2 FOR M4 etc	MINT BOXED £145.00
LEICA R BODY BLACK	EXC++ BOXED £299.00
LEICAFLX SLR BODY CHROME	MINT BOXED £299.00
LEICA 50mm f2.8 SUMMICRON R 3 CAM	EXC++ £299.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
ANGENIEUX 70 - 200mm f3.5 FOR LEICA R FIT	MINT BOXED £775.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £99.00
ZEISS x620 MONOCULAR WITH CASE	MINT CASED £165.00
ZEISS DIASCOPE 65 T* FL ANGLE, 15x45 E/PECE CASE	MINT £1,195.00
SWAROVSKI 8 x 50 SLC "B" BINOCULARS WITH CASE	MINT BOXED £799.00

Voigtlander Screw & Bayonet for Leica M etc

COSINA 107 LEICA MOUNT AS BESSA L	MINT BOXED £125.00
VOIGTLANDER 21mm f4 BLACK WITH 21mm FFD+ M RING	MINT BOXED £395.00
VOIGTLANDER 35mm f2.5 COLOR SKOPAR VM + M HOOD	MINT BOXED £299.00
VOIGTLANDER 35mm f1.7 ULT ASP + FILTHOOD+ M RING	MINT - £365.00
VOIGTLANDER 35mm f1.7 ULT ASP + M RING SILVER	MINT - £299.00
VOIGTLANDER WINDER T	MINT BOXED £129.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT - £115.00
VOIGTLANDER ANGLE FINDER + 15.21, 25mm ADAPTORS	MINT BOXED £199.00

Medium & Large Format

BRONICA ETRS BODY + 120 BACK LENS & WLF + GRIP	EXC++ £1,699.00
BRONICA ETRS COMPLETE WITH 75mm ELI + 120 BACK	EXC++ £1,755.00
BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA 50mm f2.8 ZENZANON RF	EXC++ £399.00
BRONICA 150mm f3.5 ZENZANON RF	MINT BOXED £1,199.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £1,199.00
BRONICA 150mm f3.5 ZENZANON F E	MINT - £99.00
BRONICA ETRS 120 BACK	MINT - £79.00
BRONICA ETRS/ETRS POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRS	MINT CASED £69.00
BRONICA 150mm f3.5 ZENZANON S	MINT - £165.00

BRONICA SQA + 80mm f2.8 S, PRISM FOR BACK, GRIP	MINT-EXC++ £395.00
BRONICA 65mm f4 ZENZANON PS FOR SQ	MINT CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ	MINT CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ	MINT CASED £145.00
BRONICA SQA/120 MAGAZINE BACK	EXC++ £45.00
BRONICA SQA/100 POLAROID MAGAZINE BACK	MINT BOXED £59.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC++ £165.00
FUJI 645 WIDE S PROFESSIONAL WIDE 60	MINT CASED £395.00
FUJI G6 670 MK II C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 7/7II	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 7/7II	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT - £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR R6	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT - £59.00
MAMIYA RZ 67 PRO II BACK	MINT - £79.00
MAMIYA 220 BACK FOR RZ 67	MINT - £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT - £265.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD	MINT - £225.00
ROLLEIFLEX 6008 PRO + 80mm HFT LENS	MINT - £695.00
ROLLEIFLEX SCHNEIDER 150mm f4.6 MAKRO FOR 6008	MINT - £575.00
VISTA TYPE 145 MOUNT ROLL FILM HOLDER FOR 6x7	MINT BOXED £175.00

Hasselblad

HASSELBLAD 903CX COMP WITH 80mm CF + A12 BACK	MINT BOXED AS NEW £895.00
HASSELBLAD 903CX COMP WITH 80mm CF + A12 BACK	MINT - £825.00
HASSELBLAD 903CX COMP WITH 80mm CF + WLF	MINT - £995.00
HASSELBLAD 5000M + 80mm f2.8 T* + HOOD BLACK	MINT - £675.00
HASSELBLAD 5000M BODY WITH 80mm f2.8 T* + HOOD	MINT - £695.00
HASSELBLAD 500C COMPLETE WLF/BACK LENS	MINT - £599.00
HASSELBLAD 90mm f4 FOR XPAN	MINT IN KEPPER £365.00
HASSELBLAD 500E/M BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 90mm f4 CF FLE DIGSTATION + HOOD	MINT BOXED £699.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £395.00
HASSELBLAD PHE 90 METERED PRISM ("UNUSED")	MINT BOXED £469.00
HASSELBLAD 4504 PRO FLASH COMPLETE	MINT BOXED UNUSED £145.00
HASSELBLAD A12 BACK BLACK WITH D/SIDE HOLDER	MINT BOXED £245.00
HASSELBLAD A12 BACK	EXC++ £399.00
HASSELBLAD CW WINDER + REMOTE	MINT - £69.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £125.00
HASSELBLAD 5000M/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16F	MINT - £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT	£325.00
NIKON F5 BODY	EXC++	£299.00
NIKON F45 BODY	EXC++	£299.00
NIKON F90X + MB10 + MP26 DATA BACK ALL BOXED	MINT BOXED	£1,299.00
NIKON F60 BODY BLACK	MINT BOXED	£59.00
NIKON F60 BODY	MINT	£39.00
NIKON F55 BODY	MINT BOXED	£39.00
NIKON 10.5mm 2.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED	£399.00
NIKON 10.5mm 2.8 "G" IF-ED AF DX FISHEYE LENS	MINT CASED	£365.00
NIKON 28mm 2.8 A/F	MINT	£129.00
NIKON 35mm F1.4 "G" AF-S PRIME LENS "UNUSED"	MINT BOXED	£999.00
NIKON 50mm F1.4 A/F "D"	MINT BOXED	£195.00
NIKON 50mm F1.8 A/F "D"	MINT BOXED	£99.00
NIKON 50mm F1.8 A/F "D"	MINT	£95.00
NIKON 60mm F2.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED	£235.00
NIKON 65mm F1.8 A/F "D"	MINT BOXED	£225.00
NIKON 180mm 2.8 A/F IF-ED LATEST LENS	MINT	£465.00
NIKON 12 - 24mm H "G" DX IF-ED AF-S + HOOD	MINT BOXED	AS NEW £565.00
NIKON 14 - 24mm 2.8 "G" ED AF-S LATEST NANO GLASS	MINT BOXED	£1,150.00
NIKON 17 - 55mm 2.8 2.8 "G" IF-ED AF-S + HOOD	MINT	£745.00
NIKON 17 - 55mm 2.8 2.8 "G" IF-ED AF-S + HOOD	MINT	CASED £689.00
NIKON 18 - 35mm 3.5/4.5 "D" IF-ED AF	MINT BOXED	£399.00
NIKON 18 - 55mm 3.5/5.6 "G" DX IF-ED D VIBR REDUCED	MINT	£115.00
NIKON 18 - 70mm 3.5/5.6 "G" AF-S AF-S S+ HOOD	MINT	£115.00
NIKON 35 - 70mm 3.5/4.5 A/F	MINT	£75.00
NIKON 35 - 80mm 3.5/4.5 A/F	MINT BOXED	£65.00
NIKON 35 - 80mm 3.5/4.5 A/F WITH MACRO	MINT	£65.00
NIKON 80 - 400mm 4.5/5.6 ED VIBRATION REDUCTION	MINT	£725.00
NIKON TC 20E AF + TELECONVERTER	MINT BOXED	£195.00
TELEPRIM 1.4x AF "D" TELECONVERTER NIKON FIT	MINT	£75.00
KAMEN 1.5x EXTENDER TELEPRIMO SHQ DG NIK AF	MINT	£75.00
NIKON FIT 1.5x EXT. CONVERTER SET 12mm,20mm,36mm	MINT	£45.00
SIGMA 1.4x EX TUBE	MINT	£125.00
NIKON D420 ACTION FINDER FOR NIKON F45/E	MINT	£195.00
SIGMA 50mm 1.8 x EX DG MACRO	MINT BOXED	£199.00

cameraWORLD



CANON 17-40mm
f/4L EF USM
CHELMSFORD **£416**



NIKON 17-35mm
f/2.8 AF-D ED
CHELMSFORD **£753**

CANON

EOS 7D BODY C	£807
EOS 20D & 18-55mm IS W	£258
EOS 30D BODY W	£175
EOS 30D BODY C	£175
EOS 40D BODY C	£225
EOS 350D & 18-55mm W	£182
EOS 350D & 18-55mm & BG-E5 C	£197
EOS 400D & 18-55mm W	£225
EOS 450D BODY C	£211
EOS 450D & 18-55mm W	£252
EOS 450D & 18-55mm C	£252
EOS 550D & 18-55mm IS C	£320
EOS 600D & 18-55mm C	£367
EOS 650D BODY W	£385
EOS 1100D & 18-55mm C	£225
POWERSHOT G10 C	£153
10-22mm f/3.5-4.5 USM C	£375
15-85mm f/3.5-5.6 IS USM C	£375
17-40mm f/4L EF USM C	£416
17-85mm f/4-5.6 IS EF-S USM C	£205
17-85mm f/4-5.6 IS EF-S USM W	£205
18-200mm f/3.5-5.6 IS EF-S USM C	£285
20mm f/2.8 USM W	£330
28-80mm f/3.5-5.6 USM MKIV C	£58
28-135mm f/3.5-4.5 IS USM C	£250
28-200mm f/3.5-5.6 USM W	£197
55-200mm f/4.5-5.6 USM II W	£63
55-200mm f/4.5-5.6 USM II C	£63
55-250mm f/4-5.6 IS C	£160
55-250mm f/4-5.6 IS W	£160
60mm f/2.8 EF-S USM MACRO C	£250
70-300mm f/4-5.6 IS USM C	£304
70-300mm f/4-5.6 IS USM W	£317
75-300mm f/4-5.6 USM III W	£109
75-300mm f/4-5.6 USM III C	£119
75-300mm f/4-5.6 IS USM W	£235
80-200mm f/4.5-5.6 USM II C	£62
80-200mm f/4.5-5.6 USM II W	£62
100mm f/2.8 USM W	£215
100-300mm f/4.5-5.6 USM C	£135
SIGMA 10-20mm f/4-5.6 EX DC HSM W	£306
SIGMA 24mm f/2.8 SUPERWIDE C	£110
SIGMA 70-300mm f/4.5-5.6 APO DG W	£77
SIGMA 105mm f/2.8 DG MACRO C	£307
SIGMA 120-400mm f/4.5-5.6 APO OS C	£525
SIGMA 150-500mm f/5-6.3 APO OS C	£656
SIGMA 170-500mm f/5.6-6.6 APO DG C	£300
SIGMA 180mm f/3.5 APO MACRO HSM W	£269

TAMRON 17-50mm f/2.8 SP VC W	£265
TAMRON 24-135mm f/3.5-5.6SP C	£166
TAMRON 70-200mm f/2.8 LD IF DI W	£525
TAMRON 70-300mm f/4-5.6 LD C	£275
TAMRON 90mm f/2.8 SP MACRO LD W	£75
TOKINA 28-70mm f/2-2.8 ATX PRO C	£302
BG-E8 BATTERY GRIP W	£75
BG-E7 BATTERY GRIP C	£125
BG-E6 BATTERY GRIP W	£110
BG-E4 BATTERY GRIP W	£72
BG-E3 BATTERY GRIP C	£37
BG-E2 BATTERY GRIP W	£50
BG-E2n BATTERY GRIP C	£58
ST-E2 TRANSMITTER C	£110
ST-E2 TRANSMITTER W	£115

NIKON

D3s BODY W COMMISSION SALE	£2000
D2xs BODY W	£499
D200 BODY C	£250
D90 BODY C	£299
D90 BODY W	£299
D80 BODY W	£150
D80 BODY W	£165
D80 & 18-55mm VR C	£195
D70 & 18-55mm C	£144
D70s & 18-70mm W	£215
D50 BODY C	£117
D50 & 18-55mm C	£165
D50 & 18-55mm W	£175
COOLPIX S52c W	£77
COOLPIX P7700 W	£267
COOLPIX P7100 W	£200
COOLPIX P7000 C	£149
10-30mm f/3.5-5.6VR NIKONI W	£100
12-24mm f/4G IF-ED W	£525
12-24mm f/4G IF-ED C	£525
17-35mm f/2.8 AF-D ED C	£753
18-70mm f/3.5-5.6 ED DX W	£161
18-70mm f/3.5-5.6 ED DX C	£167
18-105mm f/3.5-5.6G VR DX C	£144
18-105mm f/3.5-5.6G VR DX W	£144
18-200mm f/3.5-5.6G VR DX W	£297
18-200mm f/3.5-5.6G VR DX C	£295
18-200mm f/3.5-5.6G VR DX MKII W	£402
24-50mm f/3.3-4.5D W	£175
24-85mm f/2.8-4D (AWESOME) W	£310
35-105mm f/3.5-4.5 AF-D C	£99
50mm f/1.8 AF-D C	£105
50mm f/1.8 AF-D W	£105
55-200mm f/4.5-5.6 AF-S VR C	£125

55-200mm f/4.5-5.6 AF-S VR W	£125
55-300mm f/4.5-5.6 AF-S VR C	£187
60mm f/2.8 AF-D MACRO C	£299
70-200mm f/2.8G AF-S ED VR W	£955
70-300mm f/4-5.6 W	£87
70-300mm f/4-5.6 C	£87
70-300mm f/4.5-6D C	£127
80-200mm f/2.8 AF-N W	£527
80-200mm f/4-5.6 AF-D W	£100
85mm f/1.8 AF-D W	£227
300mm f/4D ED AF-S W	£800
TC200 CONVERTER C	£65
SIGMA 17-50mm f/2.8 DC OS HSM W	£255
SIGMA 24mm f/1.8 EX DG C	£324
SIGMA 28mm f/1.8 EX DG W	£248
SIGMA 30mm f/1.4 DC HSM C	£262
SIGMA 50mm f/2.8 MACRO DG C	£165
SIGMA 55-200mm f/4-5.6 HSM C	£58
SIGMA 55-200mm f/4-5.6 HSM W	£58
SIGMA 70-200mm f/2.8 EX APO HSM C	£375
SIGMA 500mm f/4.5 APO EX DG W	£2250
TAMRON 17-50mm f/2.8 SP VC W	£265
TAMRON 28-300mm f/3.5-6.3 LD C	£155
TAMRON 55-200mm f/4-5.6 Di II C	£72
TAMRON 60mm f/2 Di II LD MACRO C	£305
TAMRON 70-300mm f/4-5.6 Di MACRO W	£77
SAMYANG 24mm f/1.4 ED AS IF UMC W	£437
ZEISS 50mm f/1.4 AF FIT MF C	£399
MH-21 QUICK CHARGER C	£62
MB-D80 W	£80
MB-D80 C	£81
SPORTLITE 10x25 BINOCULARS W	£62
SPRINT V 10x21 BINOCULARS W	£50
DS-AA AA POWER PACK W	£95
SB-24 W	£27
SB-28 W	£67
SIGMA EF-610 DG ST C	£82

MISC

SAMSUNG NX11 & 18-55mm C	£297
SONY RX100 MKII W	£520
OLYMPUS E-500 & 17.5-45mm W	£100
OLYMPUS E-PL1 & 14-42mm W	£156
OLYMPUS OM-D E-M5 & 12-50mm C	£619
PANASONIC LUMIX G3 & 14-42 W	£195
PANASONIC LUMIX GF2 & 14-42mm C	£167
PANASONIC LUMIX LX2 W	£122
PANASONIC LUMIX FZ62 W	£197
RICOH CX4 C	£74
FUJIFILM X-E1 & 18-55mm C	£702
FUJIFILM X10 & Hood C	£264

Very Special!

NIKON S2 & 5cm f/1.4 NIKKOR SC

Hardly seen in this stunning condition. Usually supplied with a 5cm f2, this item has the f1.4 lens which is rare. Small marks on the shoe and base plate and a couple of tint marks on the film back, otherwise it's just beautiful!

The camera is still considered a favourite among many Nikon rangefinder users (yes, there are still people using these things - myself included). It has the best 50mm viewfinder of any Nikon rangefinder, and is less expensive than the later SP, S3 and S4 models. More than 56,000 units were made, making it the most common Nikon rangefinder ever.

£999



CANON GIII QL17
& 40mm f/1.7
CHELMSFORD
£175



CANON 7 & 28mm f/2.8
CHELMSFORD
£399



CANON IIB & 50mm f/1.9
CHELMSFORD
£999



CANON 85mm
f/1.2 FD
CHELMSFORD
£525

BRONICA	
SQB, 80mm & 120mm BACK C	£326
SQAI, 80mm & 120mm BACK W	£305
SQAI BODY ONLY W	£75
40mm F4 PS ZENZANON W	£167
65mm F4 PS ZENZANON W	£145
75-150mm SQA SCHNEIDER VARI W	£750
135mm F4 PS ZENZANON W	£165
150mm F3.5 SQ W	£75
SQ S-18 EXTENSION TUBES W	£35
SQ S-36 EXTENSION TUBES W	£35
2X TELECONVERTER PS C	£74
AE-II PRISM FOR ETR C	£75
AE-III PRISM FOR ETR C	£75
CANON	
EOS 300 BODY W	£35
EOS 30 BODY C	£42
EOS 1N BODY W	£145
A-1 & 50mm f1.8 W	£86
AE1 PROGRAM BODY C	£63
AE1 PROGRAM & 50mm f1.8 W	£100
AE1 PROGRAM & 35-70mm f1.8 W	£117
T70 BODY W	£40
T70 & 35-70mm FD W	£45
GIII QL17 W/ 40mm f1.7 C	£175
IIB & 50mm f1.9 *RARE* C	£999
7 & 28mm f2.8 C	£399
28-210mm f3.5-5.6 FD C	£38
70-210mm f4 FD W	£38
35mm f2.8 FD C	£46
50mm f1.2 FD C	£47
50mm f1.2 FD C	£525
85mm f1.8 FD C	£96
135mm f3.5 FD C	£42
300mm f5.6 FD C	£40
244T SPEEDLIGHT C	£11
300EZ SPEEDLIGHT C	£21
CONTAX	
167MT BODY C	£75
45mm f2.8 T* MM FIT C	£140
135mm f2.8 SONNAR C	£120
200mm F4 ZEISS TELE-TESSAR T* W	£240
INTERVAL TIMER RTS FIT C	£16
TLA-20 C	£25
TLA-30 C	£25
FUJIFILM	
GX680 MEGA KIT *PHONE* C	£1500
HASSELBLAD	
H1 BODY & 120 BACK W	£900
500CM BODY C	£300
500ELM BODY C	£135
500C BODY C	£150
120mm F4 CF DISTAGON C	£600
135mm F5.6 T* C	£299
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f/2.8-4 DC Macro OS HSM
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Sigma 18-35mm
 f/1.8 DC HSM
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f/2.8 DG OS HSM
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D600 Body **£1369**
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CUSTOMER REVIEW: V2 + 10-30mm
★★★★★ 'Great price for a great little camera' Sid - Lancashire

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CUSTOMER REVIEW: D600 Body
★★★★★ 'Superb replacement for D700' AlphaMan - N.W. England

I AM: A Thrill-Seeker The New Nikon D7100

The D7100 is a 24.1-megapixel camera with an EXPEED 3 image processor and together they are capable of delivering lifelike full resolution stills at 6fps and full HD 1080p video recording at 30p, 25p or 24p. Other features include an ISO range of 100-6400 (expandable to Hi-2 25,600), 51 Auto Focus points (15 cross types), a 3.2-inch LCD, an optical viewfinder with 100% coverage, dual SD card slots and a 1.3x crop mode.

NEW! D7100 Body **£839**
NEW! D7100 + 18-105mm **£1019**



NEW! D7100 From **£839**



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Nikon D7000
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• 1080p Full-HD Movie Recording
D7000 Body **£582.95**
D7000 + 18-105mm VR **£719**



D4 Body **£4239**

Nikon Capture NX2
System requirements: Windows 7, Vista, XP Professional, Home Edition or Mac OS X 10.4.11, 10.5.4. See web for more details **£132.95**
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NEX-6 Body **£549**

NEX-6 + 16-50mm PZ **£649**
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Panasonic



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NEW! GX7 Body **£819**

NEW! GX7 + 14-42mm **£899**
NEW! GX7 + 20mm **£999**
GX1 + 14-42mm PZ RRP **£749.99** **£329**
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OLYMPUS



NEW! E-P5 Body **£899**

NEW! E-P5 + 14-42mm **£999**
NEW! E-P5 + 17mm **£1349**
+ VF-4 Electronic Viewfinder
E-PL5 + 14-42mm **£479**
E-PL5 + 14-42mm + 40-150mm **£649**
E-PM2 + 14-42mm **£399**
E-PM2 + 14-42mm + 40-150mm **£539**



OM-D E-M5 From **£795**

OM-D E-M5 Body **£795**
OM-D E-M5 + 12-50mm **£949**
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Olympus 12mm f2.0 ED Limited Edition **£899**
Olympus 17mm f1.8 **£399**
Olympus 75mm f1.8 PW EZ **£729**
Olympus 45mm f1.8 **£218**



K-5 II Body **£656**

K-5 II + 18-55mm WR **£719**
K-5 II + 18-135mm WR **£909**
K-5 IIs Body **£799**

NEW! K-500 From **£399**
NEW! K-50 From **£529**
K-30 From **£419**



NEW! X-M1 From **£599**

With a large 16.3MP APS-C X-Trans CMOS sensor with the addition of an articulated 3.0" LCD screen and Wi-Fi, this model also provides a continuous shooting at 5.6 fps and a start-up time of 0.5 seconds and shutter lag of just 0.05 seconds.
X-M1 Body **£599**
X-M1 + 16-50mm **£679**



X-E1 From **£629**

X-E1 Body **£629**
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X-Pro1 Body **£949**
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Fujinon 18mm f2.0 R **£429**
Fujinon 35mm f1.4 R **£429**
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Canon

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7.0 fps
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Canon
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5.0 fps
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EPSON

COMPATIBLE & ORIGINAL INK



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Digital
PHOTOGRAPHY

Ink Test Winner



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"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing!"
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T0597/8/9, each	£12.99 13ml	Check Website.	Photo 1400
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No.17 Black	£9.99
No.26 Colour	£12.99
No.27 Colour	£11.99
No.31 Photo	£11.99
No.32 Black	£9.99
No.33 Colour	£11.99
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No.35 Colour	£12.99

Lexmark Originals

No.1 Colour	£22.99
No.14 Black	£18.99
No.15 Colour	£20.99
No.17 Black	£20.99
No.23 Black	£22.99
No.24 Colour	£22.99
No.27 Colour	£18.99
No.28 Black	£19.99
No.29 Colour	£19.99
No.32 Black	£22.99
No.33 Colour	£24.99
No.36 Black	£19.99
No.37 Colour	£20.99
No.43XL Colour	£29.99
No.44XL Black	£25.99
No.100 Black	£15.99
No.100 Cyan / Mag / Yellow	£9.99

Many more in stock!

Brother Compatibles

LC900 Black	£3.99
LC900 C/M/Y	£2.99
LC900 Set of 4	£11.99
LC970 / 1000 Black	£3.99
LC970 / 1000 C/M/Y	£2.99
LC970 / 1000 Set of 4	£11.99
LC980 / 1100 Black	£3.99
LC980 / 1100 C/M/Y	£2.99
LC980 / 1100 Set of 4	£11.99
LC1280XL Black	£4.99
LC1280XL C/M/Y	£3.99
LC1280XL Set of 4	£15.99

Brother originals also in stock!

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ESP Black Series 10 Ink	£6.99
ESP Colour Series 10 Ink	£12.99
ESP Black Series 30 Ink	£6.99
ESP Colour Series 30 Ink	£12.99
ESP Black/Colour Twin Packs	£18.99

Kodak Photo Paper also in stock!

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As an Ilford Pro Centre, we stock the complete range of Ilford Galerie papers, including 17, 24 and 44 inch rolls. Below is just a selection.

Photo Glossy Paper 200g, A4, 20	BOGOF	£7.99
Smooth Gloss 290g, 6x4, 100 sheets		£12.99
Smooth Gloss 290g, 7x5, 100 sheets		£17.99
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Smooth Gloss 290g, A3, 25 sheets		£24.99
Smooth Gloss 290g, A3+, 25 sheets		£29.99
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Smooth Pearl 290g, A4, 25 sheets	+10 FREE	£10.99
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Smooth Lustre Duo 280g, A4, 25 sheets		£12.99
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MEMORY

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SCREW-TYPE FILTERS

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8GB 5MB/s	£24.10	£5.99
16GB 5MB/s	£39.39	£8.99

Sandisk Ultra C6: 30MB/s

4GB 30MB/s	£16.06	£5.99
8GB 30MB/s	£27.85	£6.99
16GB 30MB/s	£57.22	£10.99

Sandisk Extreme C10: 30&45MB/s

4GB 30MB/s	£24.33	£7.99
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Sandisk Ultra 30MB/s

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Sandisk Extreme 60MB/s

8GB 60MB/s	£67.07	£27.99
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Sandisk Ultra C10: 30MB/s

8GB 30MB/s	£37.47	£7.99
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32GB 30MB/s	£67.65	£24.99
64GB 30MB/s	£92.34	£48.99

Lexar

Compact Flash: 800X

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32GB 120MB/s	£384.30	£109.99

Compact Flash: 1000X

16GB 150MB/s	£374.30	£99.99
32GB 150MB/s	£569.36	£189.99

SDHC Class 10: 400X

8GB 60MB/s	£130.73	£14.99
16GB 60MB/s	£198.47	£22.99
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Compact Flash: 1000X

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BATTERIES & CHARGERS

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High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

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AA 2450mAh Duracell	£6.99	
AA 2500mAh GP	£9.99	
AA 2850mAh Ansmann	£13.99	
AA 2900mAh Delkin	£14.99	£9.99

Universal Charger

The NEW Hahnel UniPal charger is able to charge AA, AAA, Li-Ion batteries, cameras, iPhones and more! Mains power cable, plus 12V car charger. Full details on our website. **£19.99**

Dedicated Charger

A dedicated Li-Ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. **£14.99**

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£3.99
CR2S Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032 etc	£1.99

Ultimate Lithium

Energizer Ultimate Lithium: The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99	
AA Ultimate Lithium (4)	£7.99	£5.99

Camera Batteries

A comprehensive range of rechargeable Li-Ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-9L for Canon **£9.99**
NB-10L for Canon **£12.99**
BP-511 for Canon **£12.99**
LP-E5 for Canon **£12.99**
LP-E6 for Canon **£29.99**
LP-E8 for Canon **£15.99**
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NP45 for Fuji **£9.99**
NP50 for Fuji **£9.99**
NP95 for Fuji **£9.99**
NP140 for Fuji **£12.99**
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NP400 for Minolta **£12.99**
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EN-EL3/3A for Nikon **£9.99**
EN-EL3E for Nikon **£14.99**
EN-EL5 for Nikon **£9.99**
EN-EL9 for Nikon **£12.99**
EN-EL10 for Nikon **£9.99**
EN-EL11 for Nikon **£9.99**
EN-EL12 for Nikon **£9.99**
EN-EL14 for Nikon **£19.99**
EN-EL15 for Nikon **£24.99**
EN-EL19 for Nikon **£12.99**
EN-EL20 for Nikon **£14.99**
LI10B/12B for Olympus **£9.99**
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D-Li90 for Pentax **£12.99**
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SLM-1137D for Samsung **£9.99**
SLM-1674 for Samsung **£12.99**
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Many more batteries in stock!

Battery Grips

A range of professional battery grips for Hahnel. All can take two Li-Ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

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Many more batteries in stock!

Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND8 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-52mm).

£49.99
£43.99

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

KOOD

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- 1) An adapter ring that screws onto the front of your lens
- 2) A filter holder clips onto the ring
- 3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£6.99
Hood Modular	£6.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters **£9.99**

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods

A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

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ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

Skylight Filters

Similar to a UV filter, but with a pinkish tint to add a gentle warmth to your photos.

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

Reversing Rings

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

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Canon, Nikon, Sony, Oly, Pentax **£12.99**

Series 7 Rings, Rollei Rings and Hasselblad Rings also in stock.

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Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

Light Craft Workshop Filters

Amazing but true - by simply



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- 14 megapixels, CMOS sensor
- 18-105mm VR Lens
- 3" LCD
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LUMIX FT25

- 16.1 megapixels
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Kit Includes
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Panasonic

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X20

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- 2.8" LCD
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- 2cm Super Macro
- 3" LCD
- 720p HD movies
- 4x AA batteries

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30x optical zoom



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- 26x mega zoom lens
- 3" tiltable LCD screen
- Triple shake reduction



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ALPHA A58 TWIN KIT

- 20.1 megapixels
- Exmor® APS HD CMOS sensor
- OLED Tru-Finder™
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Kit Includes
18-55mm
& 75-300mm Lenses



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	Hastings	Marriotts Photo Stores	01424 436 933		Swansea	Camera Centre Swansea	01792 476 099
	Lewes	H.A Baker Ltd	01273 476 479	Staffordshire	Stafford	Peter Rogers Photographic	01785 223 810
	Seaford	Buckland Photographic	01323 894 643	Suffolk	Bury St.Edmunds	Sneezums	01284 752 634
Gloucestershire	Cirencester	Concord Fotos	01285 643 330		Southwold	Wellsphoto	01502 723 906
	Gloucester	London Camera Exchange	01452 304 513	Surrey	Banstead	Banstead Studios	01737 350 266
Greater Manchester	Rochdale	Pennine Photographic & Bino Centre	01706 524 965		Camberley	S&P Photos Ltd	01276 658 48
Hampshire	Farnborough	Longworth Photographic	01252 541 756		Cobham	Cobham Cameras Ltd	01932 863 743
	Petersfield	Petersfield Photographic	01730 263 848		Farnham	Farnham Photo Video Ltd	01252 713 116
	Ringwood	Wessex Photo	01425 476 505		Leatherhead	S&P Photos	01372 377 463
	Southampton	City Photographic	02380 632 727	Tyne & Wear	Woking	Harpers Photographic	01483 756 601
Herefordshire	Ledbury	The Stationary Store	01531 636 624		Newcastle	Fotosnaps	0191 234 4606
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	Ryde	Island Photo Centre	01983 615 300		Sunderland	Charles Eagles & Sons	0191 567 9308
Kent	Canterbury	Canterbury Camera Centre	01227 763 905	Wales	Porthmadog	Nigel Hughes Photographic	01766 513 612
	Folkestone	Seymour Harrison	01303 253 328	West Midlands	Coventry	Beryl Houghton	02476 224 639
	Hythe	The Camera Shop	01303 266 706		Halesowen	Halesowen Photo	0121 585 5021
	Maidstone	Ronald White Photographic	01622 754 508		Shirley	Photo Factory	0121 744 2456
	Tunbridge Wells	RedBox Cameras	01892 544 702	West Sussex	Sutton Coldfield	Frosts Photo Centre	0121 3232 419
Lancashire	Lancaster	G.L Robertson	01524 320 45		Bognor Regis	Sussex Camera Centre	01243 823 456
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	Teddington	Teddington Photographic	0208 977 1064		Cleckheaton	Cleckheaton Photo	01274 852 912
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SQA 120U Mag	E+ £35		
SQA 220U Mag	E+ £75		
SQB 120 Mag	E+ £35		
Polaroid Mag S	E+ £169		
AE Prism Finder S	E+ £89		
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EOS 55mm F3.5-5.6 EFS VII	E+ £59		
EOS 55mm F3.5-5.6 EFS VIII	E+ £59		
EOS 55mm F3.5-5.6 EFS IX	E+ £59		
EOS 55mm F3.5-5.6 EFS X	E+ £59		
EOS 55mm F3.5-5.6 EFS XI	E+ £59		
EOS 55mm F3.5-5.6 EFS XII	E+ £59		
EOS 55mm F3.5-5.6 EFS XIII	E+ £59		
EOS 55mm F3.5-5.6 EFS XIV	E+ £59		
EOS 55mm F3.5-5.6 EFS XV	E+ £59		
EOS 55mm F3.5-5.6 EFS XVI	E+ £59		
EOS 55mm F3.5-5.6 EFS XVII	E+ £59		
EOS 55mm F3.5-5.6 EFS XVIII	E+ £59		
EOS 55mm F3.5-5.6 EFS XIX	E+ £59		
EOS 55mm F3.5-5.6 EFS XX	E+ £59		
EOS 55mm F3.5-5.6 EFS XXI	E+ £59		
EOS 55mm F3.5-5.6 EFS XXII	E+ £59		
EOS 55mm F3.5-5.6 EFS XXIII	E+ £59		
EOS 55mm F3.5-5.6 EFS XXIV	E+ £59		
EOS 55mm F3.5-5.6 EFS XXV	E+ £59		
EOS 55mm F3.5-5.6 EFS XXVI	E+ £59		
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G6.5 Body Only	E+ £169		
G7 Body Only	E+ £169		
G7.5 Body Only	E+ £169		
G8 Body Only	E+ £169		
G8.5 Body Only	E+ £169		
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G9.5 Body Only	E+ £169		
G10 Body Only	E+ £169		
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G11 Body Only	E+ £169		
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G12 Body Only	E+ £169		
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250mm F4.5	Exc / E+ £129 - £179
250mm F4.5 W	E+ £169 - £199
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F90X + MB10 Grip	E+ £49
F90 Body Only	E+ £39
F80 Body Only	E+ / E++ £35 - £69
F80 Black - MB16 Grip	E+ £69
F80 Black Body Only	E+ £59
F80 Chrome Body Only	E+ £49
F70 Body Only	E+ / E++ £19 - £29
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24-50mm F3.5-4.5 AFD	E+ £249
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24-70mm F2.8 G AFS ED	E+ £399
24-120mm F3.5-5.6 G AFS ED	E+ / E++ £399 - £149
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28-70mm F2.8 AFD	E++ / Mint- £169 - £189
28-70mm F2.8 AFS	E+ £549
28-70mm F3.5-4.5 AFD	E+ £39
28-70mm F3.5-4.5 AFD	E+ £39
28-80mm F3.5-5.6 AFD	E+ £69
28-105mm F3.5-4.5 AFD	E+ £149
28-300mm F3.5-5.6 G ED AFS VR	Mint- £399
35mm F1.8 G AFS DX	Mint- £119
35mm F2.8 AFD	E+ £149
35-70mm F3.3-4.5 AFD	E+ £59
35-70mm F3.3-4.5 AFD	E+ / E++ £49 - £59
35-80mm F4.5-5.6 AFD	E+ £39
35-105mm F3.5-4.5 AFD	As Seen £49
50mm F1.4 AFD	E++ / Mint- £189
50mm F1.4 G AFS	E+ £239
50mm F1.8 AFD	E+ £79
55-200mm F4.5-5.6 AFS DX G VR	E+ £129
60mm F2.8 AFS ED Macro	Mint- £299
70-200mm F2.8 G AFS ED VR	E+ £349 - £399
70-200mm F2.8 G AFS ED VR	E+ / Mint- £139
70-300mm F4.5-5.6 AFD	E+ £59 - £69
70-300mm F4.5-5.6 G AFS VR	E+ / E++ £119 - £149
70-300mm F4.5-5.6 AFD	E+ / E++ £69 - £79
80-200mm F2.8 G AFS	E+ £349
80-200mm F4.5-5.6 AFD VR	E+ £649
105mm F2.8 AFD Micro	E+ £399
180mm F2.8 ED AFD	E+ £449 - £499
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SB27 Speedlight	E+ / E++ £49 - £59
SB28 Speedlight	Exc / E+ £59 - £79
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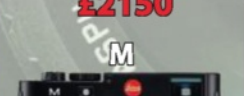


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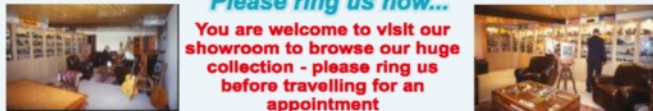
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Collectable Cameras

Simon & Julie Chesterman

5x4 Graflex "23" Graphic 120 rollfilm holder 6x9 on 120	£49	Minolta Minolta P 35mm compact camera	£19
5x4 MPP 6x8 Roll Film Holder, Very nice	£49	Minolta Riva Zoom 115 EX 35 compact mint boxed	£29
5x4 MPP 6x8 rollfilm holder for 120 film, VGC	£49	Minolta SR Angle Finder II, mint and boxed with case	£25
5x4 Schneider 150mm f/9 G Claron lens, a cult lens	£39	Minolta SR Extension tube set, mint and boxed	£15
Agilflex 6x6 SLR, with 80mm f3.5 lens, spares or repair	£35	Minolta SR100x body, chrome. Nice but meter u/s	£15
Argus (Mamiya) SLR, with 58mm f1.7 Argus-Sekor lens	£35	Minolta Weathermatic A110 camera, VGC	£19
Bell & Howell model 805 Sportster Duo, boxed, nice	£39	Minolta X-9 body, black. Last of the MD mount, boxed	£39
Braun Pressetta II 13.5cm f3.5 Enne Tele-Extension lens	£35	Minox C, chrome presentation set, boxed with flash	£39
Bronica ETR 150mm f3.5 Zenzanon MC lens	£59	Minox Developing tank, VGC with thermometer boxed	£49
Bronica ETR 50mm f2.8 MC Zenzanon lens. Very nice	£99	Minox EC outfit. Black EC outfit, cased VGC	£59
Bronica ETR Melered Prism AEII, VGC	£49	Miranda Auto Sensorex EE, Black + 50 f1.4 UK model	£119
Bronica ETR Plain Prism finder E. Good optics	£29	Miranda Auto Sensorex EE, Black + 50 f1.4 US model	£129
Canon EF 35-105 f3.5-4.5 AF zoom lens. VGC boxed	£39	Miranda DR, late type, with 5cm f1.9 Auto Miranda	£49
Canon EF 35-70mm 4.5-5.6 zoom lens. Mint condition	£19	Miranda E 135mm f2.8 Auto lens. Scalloped, cased	£29
Canon EOS case EH11 plus EH11 LL long lens cover	£19	Miranda E 200mm f3.5 Auto lens. Scalloped, cased	£49
Canon FD 70-210mm f4 Zoom lens, VGC	£39	Miranda E 25mm f2.8 Auto, Mint, hood	£79
Canon FD 80-200 f4.5-5.6 Tokina SZ-X Zoom boxed	£29	Miranda E 28mm f2.8 Soligor Wide-Auto E lens nr mint	£29
Canon bus 270 Titanium APS compact VGC cased	£25	Miranda E fit 24mm f2.8 Vivitar Lens, nr mint	£39
Canon Power Winder A, fits A1, AE-1 etc	£19	Miranda EC 135mm f2.8 Aut lens. V nice, cased	£39
Canon Scoopic 16 kit full cased outfit with extras	£159	Miranda EC 28mm f2.8 Auto Miranda lens, nr mint	£35
Canon Speedlite 420 EX Near mint, cased with stand	£99	Miranda EC 28mm f2.8 Soligor Wide Auto lens, super	£29
Canon Sure Shot AF compact, with 38mm f2.8 Prime	£29	Miranda EEZ, Black, with 50mm f1.8 Miranda EC lens	£39
Canon T80 SLR, with 35-70mm f3.5-4.5 AC AF Zoom	£49	Miranda G (unmetered) in chrome, with 5cm f1.9 lens	£49
Canon T90 body, good condition, 3 months warranty	£89	Miranda MS-1 Super SLR, black, with 50mm f2 (PK fit)	£25
Canon T90 body, works well, broken strap lug	£69	Miranda Various Macro finders, with 5x and 15x mag	£15
Contax / Yashica AE fit 24mm f2.5 Mitakon MC lens	£39	Nikon AI fit 35-135mm f3.5-4.5 Kiron Macro Zoom lens	£39
Corfield WA67, 47mm f5.6 MC Super Angulon, nice kit	£1,299	Nikon AI fit 50-200mm f3.5-4.5 Tokina RMC zoom lens	£29
Coronet 3D stereo camera, superb example in black	£49	Nikon AIS 35-105mm f3.5-4.5 zoom lens, VGC SALE!	£39
Darkroom: 50mm f4 Minolta E Rokkor lens, boxed	£19	Nikon AIS fit 70-210mm f4.5 Vivitar Multi Coated Macro	£29
Darkroom: 50mm f4 Nikon EL Nikkor, scalloped, VGC	£25	Nikon AIS fit 80-200mm f2.8 Tokina AT-X lens	£119
Darkroom: LPL Easel Mask, 14"x17" nr mint boxed	£39	Nikon EM body, plus MD-E winder. All vgc	£35
Darkroom: Paterson Auto Colorharm processor boxed	£79	Nikon F-601 AF body, VGC, a nice example, boxed	£29
Darkroom: Paterson Orbital plus motor all mint / boxed	£99	Nikon F90 body, two in stock in equally nice condition	£49
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Enlarging Schneider 80mm f4 Componon-S m- boxed	£59	Olympus Mju 1 AF compact, with 35mm f3.5 Zuiko	£29
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Ensign All Distance Ensign box camera, nice item	£19	Olympus Mju II zoom 80, weatherproof AF compact	£29
Ensign Auto Kinemac 16mm movie camera, cased	£49	Olympus OM 28mm f2.8 Zuiko mint boxed	£49
Ensign British Ensign "3" Black c.1905, nice quality	£39	Olympus OM 35-70mm f3.5-4.5 Zuiko Near mint boxed	£29
Ermenegildo Zegna 1 plate camera, for 6x9 on plates	£29	Olympus OM 50mm f1.4, silver nose, good cheap user	£35
Exa, Version 4, c.1957, with 50mm f3.5 T Tessar	£59	Olympus OM Auto Extension tube set, 7, 14, 25mm	£35
Fed 4, with 52mm f2.8 N-61 lens, VGC, working well	£29	Olympus OM fit 28-85mm f4 RMC Tokina zoom lens	£35
Galileo Condon 1 CRF, 5cm f3.5 Eliog lens VGC, case	£129	Olympus OM fit 2x Macro Focusing 2x, mint, boxed	£29
Goerz Vest Pocket Roll Film Tanax, c. early 1920's	£39	Olympus OM Metal hood, for 50f1.4, 50f1.8, boxed	£12
Gossen Black 2 selenium meter, VGC and working well	£19	Olympus OM off camera flash: T20 plus leads, shoe	£29
Gossen Multalux digital light meter. Good working order	£39	Olympus OM Winder 2. Good condition working well	£29
Hasselblad 220 film back, chrome, matching numbers	£49	Olympus OM-1 md, Black, With 50mm f1.8 Zuiko lens	£39
Hasselblad fit Vivitar 2x converter VGC	£49	Olympus Pen EE-2, with 28mm f3.5 Zuiko lens	£29
Hasselblad Waist Finder (Focus Hood) one touch type	£39	Olympus Pen FT body only, half frame SLR, VGC	£79
Kiev Iva (non-metered). With 50mm f2.8 Jupiter-8M lens	£59	Olympus Pen half frame, original model lacking 1 lug	£29
Kodak No.3 Special Kodak, circa 1911, Tesser lens	£39	Pentacore F body, Super overall but shutter needs work	£29
Kodak Retina Reflex IIa fit 135mm Tele Xenar boxed	£39	Pentacore fit Plain Prism finder, VGC SALE!	£25
Kodak Retina Reflex IIa fit 35mm f2.8 Curtagon boxed	£49	Pentax K 135mm f3.5 SMC-M lens, VGC, cased	£29
Kodak Retina Reflex Close Up Tripod 1:1 mint boxed	£29	Pentax KAF 200SA flash, nr mint, cased	£19
Kodak Sx-20 Model C (Art Deco Kodak) 6x9 on 620	£29	Pentax K fit 300mm f4.5 Soligor lens. Top condition	£39
Konica AR 135mm f3.5 Standard Prime lens. Very nice	£19		

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Konica AR 28mm f3.5 Standard Prime lens. Very nice	£25	Pentax K fit set of Vivitar high quality extension tubes	£19
Konica AR 40mm f1.8 Pancake lens. Very nice	£35	Pentax KA 28-80mm f3.5-4.5 Takumar-A zoom VGC	£49
Konica AR 50mm f1.8 Standard Prime lens. Very nice	£25	Pentax KA 35-70mm f3.5-4.5 SMC-A lens, nice quality	£29
Konica AR lens to Samsung NX body adaptor	£15	Pentax K fit 24-70mm f3.8-4.8 Vivitar series 1 lens	£49
Konica Auto S of for 35mm. With 47mm Hexanon lens	£49	Pentax M42 135mm f3.5 Super Multi Coated Takumar	£39
KW Pilot 6 box form air for 120 film c.1936. Polylit lens	£59	Pentax Magnifying angle finder, near mint, with case	£29
Leica bellows, for M body mount. Grey hammerline	£119	Pentax ME Winder II, super example	£22
Leica Chio flash including bracket, cased	£19	Pentax Program A body, black, VGC with free winder	£149
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Leica Fison adjustable lens hood for 5/9 13.5 Elmar	£29	Polaroid 95A c.1950 converted for Fujifilm, great fun!	£149
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Leica R. Angle finder for R3 etc. Like new, boxed	£169	Robot film cassette: N, T and TR available. Each	£10
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All finder versions. Price includes UK delivery!	£22	Shinano Lazon 35, c.1950's With 45mm f3.5 Lazon lens	£39
Leica ZXX compact, with 35-70mm Leica Vario Elmar	£49	Stereo: Richard Verascope c.1897 with magazine back	£89
Lomo Lubitel 2 camera, for 6x8 on 120 film. Perfect	£35	Tamron AD 2 70-210 f3.5-4.5 SP CF Tele Macro Zoom	£29
M42 300mm f5 Eyemag Auto lens. Nice quality	£39	Tamron AD 2 70-210mm f4-5.6 SBA compact lens boxed	£29
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Minolta Dynaflex 7000i body, working well. Boxed	£39	Zeiss Ikon Ikonflex II 850f16 c.1937, with 4.5 Novar	£49
Minolta MC 80-200mm f4.5 Zoom Rokkor VGC, hood	£35	Zeiss Ikon Ikonophot selenium meter	£29
Minolta MC set of auto tubes, 14, 21, 28mm mint	£15	Zeiss Ikon Maximar 207f3 6x9 plate camera set, VGC	£49
Minolta MD 50mm f1.4 Rokkor X-lens VGC	£29	Zeiss Netar 517f16 camera, 6x6, f4.5 Novar VGC	£29
Minolta MD fit 28mm f2.8 Tokina SL lens, near mint	£19	Zenit-C SLR based on Zorki 1, with 50f3.5 lens	£49

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Canon EOS-1n + Booster	vg £150
Canon EF-S 10-22mm f3.5-4.5	vg £350
Canon EF 24-70mm f2.8L USM	exc £899
Canon EF 70-200mm f2.8L IS USM II - boxed	exc+ £1500
Contax G1 body	£199 £175
Contax 90mm f2.8G	£185 £165
Fuji S3 Pro body	£179 £150
Minolta Dynax 9 body + VCS Grip - boxed	exc+ £350
Minolta Dynax 9Xi body + BP9Xi - boxed	vg £100
Minolta AF 24mm f2.8	exc £120
Minolta AF 28mm f2.8	exc £89
Minolta AF 70-210mm f4.5-5.6	vg £35
Minolta Wireless Remote Flash Controller - boxed	vg £25
Nikon D100 + MB-D100 - boxed	vg £99
Nikon D200 body - boxed	exc £230
Nikon D300 body - boxed	exc £450
Nikon D50 body - boxed	vg £120
Nikon D70 body	vg £99
Nikon D90 body	exc £325
Nikkor 16-85mm f3.5-5.6G AFS DX VR	exc £325
Nikkor 17-55mm f2.8G ED AFS DX	£750 £699
Nikkor 35-105mm f3.5-4.5 AFD	exc £85
Nikkor AF 70-300mm f4-5.6G	from £65
Nikkor 80-200mm f2.8 AFD	vg £299
Nikkor VR 80-400mm f4.5-5.6D ED AF - boxed	vg £699
Nikon AS-15 Flash Coupler - boxed	exc £15
Olympus Digital 14-54mm f2.8-3.5 4/3rds mount	exc £225
Pentax 50-135mm f2.8 DA SSM	exc £550
Sigma 17-70mm f2.8-4.5 DC - Nikon AFD	exc £100
Sigma 20mm f1.8 EX DG - Canon EF	£399 £375
Sigma 28-70mm f2.8 - Sony/Minolta	vg £175
Sigma 70-210mm f2.8 APO DG - boxed, Sony/Minolta	exc £250
Sigma 180mm f2.8 OS HSM Macro - Sony/Minolta	exc+ £999
Sony 16-105mm f3.5-5.6 DT	exc £295
Sony 18-250mm f3.5-5.6 SAM - boxed	exc £299
Sony 70-400mm f4-5.6 G SSM - boxed	exc £1200
Tamron XR 17-50mm f2.8 - Sony/Minolta	vg £150
Tamron SP 20-40mm f2.7-3.5 - boxed, Sony/Minolta	exc £100
Tamron SP 200-500mm f5-6.3 Di LD - Nikon AFD	£550 £525
Tokina ATX 80-400mm f4.5-5.6 - boxed, Sony/Minolta	exc+ £300
Manual Focus Cameras and Lenses	
Canon A-1 + 50mm f1.4 FD + Winder A	exc £95
Canon AE-1P + 50mm f1.8 FD	exc £65
Canon AT-1 + 50mm f1.8 FD	vg £79
Canon T90 + 50mm f1.8 FD	vg £99
Canon FD 20-35mm f3.5L	exc £299
Canon FD 28mm f2.8 SL	exc £35
Canon FD 50mm f1.4 SSC	vg £45
Canon FD 100mm f2.8 SSC	good £50
Canon FD 135mm f3.5 SC	exc £35
Canon FD 70-200mm f4	vg £20
Canon FD 300mm f4	exc £185
Canon FD 300mm f5.6	exc £65
Hasselblad XPanil + 45mm f4 kit - boxed	exc £1650
Leica SR200mm f4.5 Vario-Elmar	vg £199
Minolta SR-T101 + 50mm f1.4 MC	vg £95
Minolta 50mm f1.7 MD Rokkor	exc £25
Minolta MD 75-200mm f4.5	vg £35
Nikon FA body	vg £100
Nikon FM3A body + MD12	exc+ £399
Nikkor 28mm f3.5 Ai	vg £85
Nikkor 28mm f2.8 Ai	exc £125
Nikkor-Q 35mm f2 Pre-Ai	£249 £225
Nikkor-S 55mm f1.2 Pre-Ai	vg £225
Nikkor 55mm f3.5 Micro Pre-Ai	used £75
Nikkor-Q 135mm f3.5 Pre-Ai	good £50
Nikkor-QC 200mm f4 Pre-Ai	exc £75
Olympus OM 21mm f3.5	exc+ £250
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OGDEN CHESNUTT

Why do we photographers seem more worried about getting an image than enjoying the event we are photographing?

ARE ALL photographers narcissists, or are we just hoarders? I ask this genuinely. It may seem like I'm being provocative, but I believe the paradox stands.

We photographers have always been a rather obnoxious sort. Incessantly lagging behind groups, annoying people at parties who are just trying to chat – always sticking our nose in other people's business. Our endless search for life's small details has always been tolerated because everyone likes a good story – particularly about themselves. But nowadays there are too many storytellers.

My moment of clarity happened recently at a concert in the park. It was a gaudy fusion of strings and guitars, but even if I had enjoyed the sounds they were making I was too distracted by the rising tide of smartphones to fully appreciate the experience.

Go to any live event and a sea of LCD screens suddenly invades your view. Like a beer bottle slowly rolling under the seats down the length of a cinema, it extracts you from your immersion in the moment.

Now, I'm sure this is just a by-product of technology getting better and cheaper. If we'd had such capability to shoot in low light without flash, or the opportunity

to record high-quality video back in the days when my mates and I were going to gigs, I'm sure we would have been just as annoying. This isn't a diatribe against one generation of photographers in defence of another. Rather, the changes in technology embraced by a new generation of photographers has illustrated a common character flaw in many of us who use a camera.

Many photographers either believe their art supersedes the moment itself, or they are so addicted to pressing the shutter button that they take thousands of images and video clips that no one will ever watch, simply for the sake of having them.

'So, are we narcissists, or are we hoarders?' I put to the pub.

Eli groans. 'I wouldn't have expected this argument from you,' he says. 'You defend everybody.'

'I don't know the answer to what you are,' Rick the barman chimes in, 'but I know exactly what you're saying. Just last week I was at my mates Roger and Pete's wedding and the man in front of me kept standing up to frame a picture with his iPhone. I moved to another chair towards the back and was shocked to see he wasn't the only one. Probably half the people there were taking pictures rather than paying attention.'

'My wife's brother is a wedding photographer,' says Eli. 'He used to get cool shots of the audience

enraptured by the ceremony. He'd get in close with his zoom and capture these amazing expressions on people's faces. Now he mostly gets shots of them framing pictures on their phones or staring into their lap checking their footage.'

I wonder if people even look back at the images they shoot on these occasions. Are we not just creating virtual piles of images and video clips that no one will ever watch? And are we really enjoying the experience? Can we even say we experienced it?

Some musical artists like Prince have taken to banning photography at their live shows. But I'm not sure that's the answer to the problem. You can't enforce engagement. I'm not looking for a solution – rather, a reason.

Why are photographers more worried about getting an image than enjoying the event they are photographing? In the search for that decisive moment, aren't we ultimately taking ourselves

out of the moment and missing out on the experience?

'Well, I'm not a photographer,' says Rick, 'but maybe that makes me qualified to answer. When I see multitudes of photographers staring at

their screens instead of their friends and loved ones being wed or their favourite bands performing, it's like they've decided the actual experience isn't as important as the image that depicts it. And this to me is another symptom of how we've turned everything into a commodity. These photographers want to own the past. What's more, I think it's simply because our attention spans are so short they're afraid they'll forget it ever happened!'

As I sit and peck away at my keyboard putting these thoughts down, I distract myself with a quick scan of the internet. Miley Cyrus's backside is a top story. There is a movie out called *2 Guns*. Not even 'Two', but '2'. In case you did not get that, it means 2 (guns), and the poster is 2 men and 2 guns, and some money floating about.

It seems that nobody is deemed able to understand anything without a shiny infographic to make it abundantly clear, via big and small blobs and bars, that five is more than four, and via arrows that up is up and down is down.

Effective media work is to repeat yourself over and over – say the same things, repeat the same pictures – ignoring any questions that might require a spontaneous thought or response to an argument. And it all sells.

Would anybody tell us if we were getting... stupider? **AP**

'I wonder if people even look back at the images they shoot on these occasions'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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